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# COLLOQUIAL FRENCH;

OR,

## THE PHILOSOPHY OF THE PRONUNCIATION OF THE FRENCH LANGUAGE,

WITH PRACTICAL EXERCISES,

BY

ANTOINE C. G. JOBERT,

AUTHOR OF THE PHILOSOPHY OF GEOLOGY,—IDEAS OR OUTLINES OF A  
NEW SYSTEM OF PHILOSOPHY,—LE TRÉSOR DE PENSÉES,—THE  
ART OF QUESTIONING AND ANSWERING IN FRENCH, ETC.

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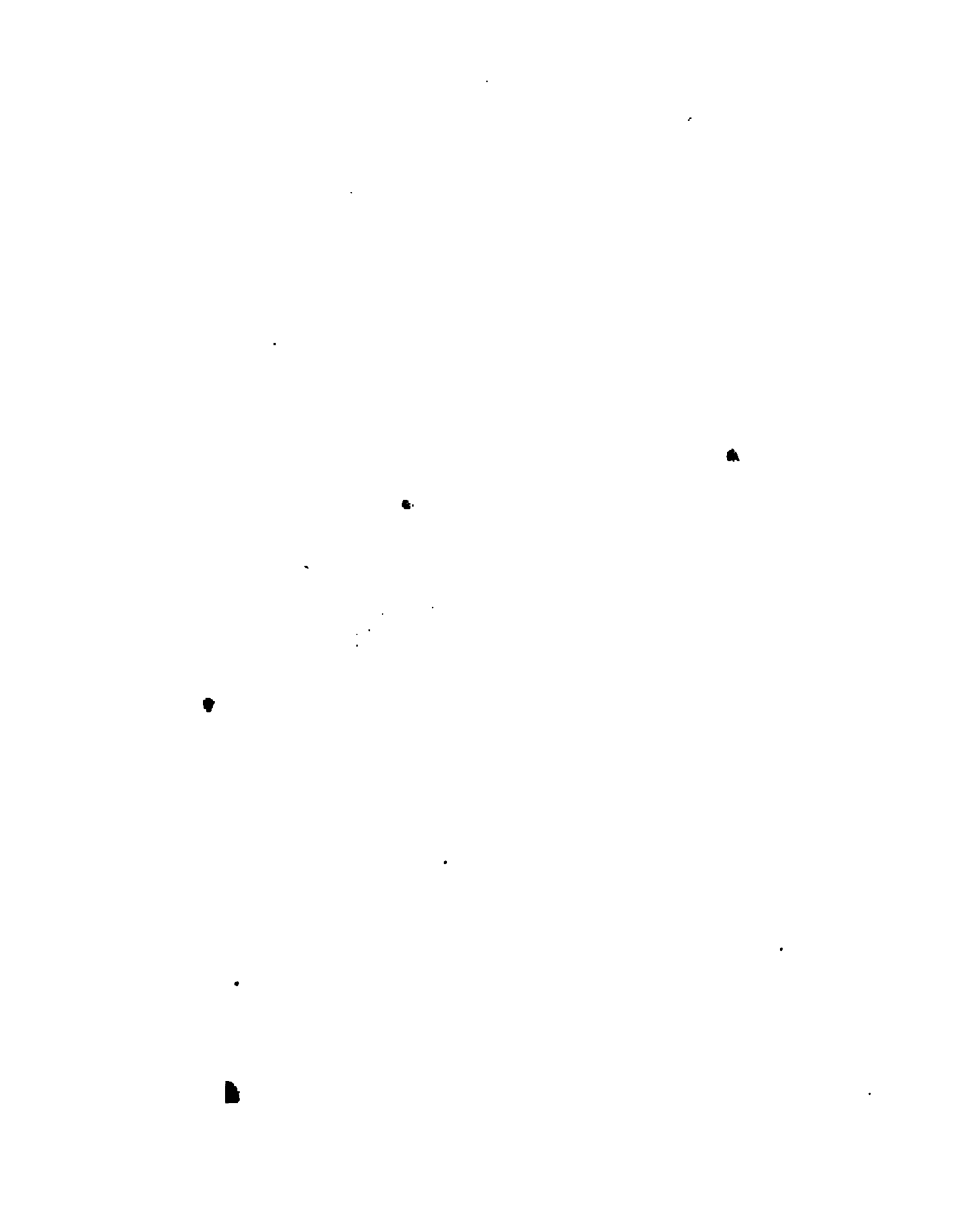
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TO  
THE RIGHT HONOURABLE  
THE EARL FITZWILLIAM, D.C.L.  
AS AN HUMBLE TESTIMONY  
OF HIGH REGARD AND GRATITUDE;

ALSO  
TO PROFESSOR RICHARD OWEN,  
OF THE ROYAL COLLEGE OF SURGEONS,  
AS A PLEDGE OF ESTEEM AND DEVOTION,  
THIS BOOK  
IS RESPECTFULLY INSCRIBED,

BY  
THEIR OBEDIENT SERVANT,  
THE AUTHOR.





# COLLOQUIAL FRENCH,

BY

A. C. G. JOBERT.

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## PREFACE.

THE present book contains the first attempt which has ever been made, to demonstrate that the modern colloquial pronunciation of the French language is not the result of blind fashion and ill regulated caprice, but has its origin in natural laws of harmony, the agency of which, although unperceived, at any given time, in the series of ages through which they have exercised their influence, is recognisable in the homogeneousness and the simplicity of the elements of which the spoken language is now composed; contrasting, as it does, with its ancient etymological roots, and even with the actual graphic form originating chiefly from those roots.

Accent, intonation, emphasis, and quantity, can only be learnt by oral and auricular instruction. But an experience of 18 years of extensive practice has urged the author to the production of a book, where the differences between the phonetic and the graphic elements of the language are fully explained, and in

which masters and pupils will find the means of correcting the errors which the traditional graphic forms continually entail upon them.

This book can, on any occasion, be referred to for the solution of an immense number of the difficulties which besiege the student almost at every step. For instance, if they want to know whether the *E* in a particular word is silent, guttural, or variable, they will successively refer to the vocabularies in the 37th, 46th and 49th paragraphs, where they are sure to find their doubts solved. If they wish to ascertain whether the consonant at the end of a word, is constantly uttered or constantly silent, they will consult § 67, with its notes and lists. The careful perusal of the table of contents will point out to them the particular paragraphs in which they can study other peculiarities, and the characteristic features of the pronunciation of all words, as well as the laws which regulate their associations.

The exercises in the last chapter offer all the usefulness of a collection of phrases, independently of the supplementary advantage of accustoming the learner to the contractions in colloquial intercourse. As these sentences have not been copied from any other book, but have been written on purpose by the author, they must be considered as an addition to the usual routine adopted for the French, in English educational establishments and private families.

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## ADVICE,

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# COLLOQUIAL FRENCH.

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## CHAPTER I.

### SYNOPTICAL VIEW OF THE PRONUNCIATION OF THE FRENCH LANGUAGE—THE FUNDAMENTAL LAW.

#### § 1.—Relations between the phonetic and the graphic elements of the French language.

IF the most superficial examination of the relations which subsist between the phonetic and the graphic elements of the French language, is sufficient to show that syllables and words are not pronounced as they are written, but that a great number of letters disappear in the articulation, and that the words are joined together in spite of the divisions which mark their separation; a more attentive observation may prove that this suppression of letters, contraction of syllables, and uniting of words, are not the effect of an arbitrary routine, but have their origin, either in philosophical causes and connections between the ideas represented by the words; or, in euphonic laws, which an instinct of harmony has introduced into the language after its formation.

§ II.—That the union between words has its origin in the connection of ideas.

It is a remark which has long since been made by grammarians, that when two words are in necessary connection, or, what is the same thing, when the ideas which they represent are intimately united, these words are pronounced without any interruption, as if they formed one and the same word.

Thus in pronouncing *Les oiseaux—Des arbres—Mon ami—nous Avons—Vous aimez*, we say, *Lesoiseaux—Desarbres—Monami—Nousavons—Vousaimez*, and not *Les .oiseaux—Des .arbres—Mon .ami—Nous .avons—Vous .aimez*,

because the idea represented by the article or pronoun is necessarily united in our mind with the idea expressed by the substantive or the verb; and although this rule may be subject to exceptions, it shows very clearly that the graphic division, into separate words, is essentially different from the phonetic division, which addresses itself to the ear only.

§ III.—Books printed without any intervals between the words.

No doubt it is due to this latter circumstance, that a short time after the discovery of the art of printing, books were published without any intervals between the words; thus the following sentence:—

A.—*Un renard le plus rusé de son espèce, et qui s'était rendu fameux par les poules qu'il avait mangées, fut poursuivi par des chasseurs,*

may have been printed thus:—

B.—*Unrenardleplusrusédesonespèce,etquis'étaitrendufameux parlespoulesqu'ilavaitmangées,futpoursuivipardeschasseurs.*

It is evident, that although each word represents separately an idea, the philosophical relations between these ideas, the rapidity with which they are combined in our mind, and, at the same time, the instinct of harmony which rules the pronunciation, do not allow the voice to stop after each isolated word. Hence, printers may have imagined that it was proper to represent the words in direct succession, without any intervals, as this had been done in ancient manuscripts also.

§ IV.—That words might be arranged in groups corresponding to natural divisions of ideas—Rules for pauses.

Words might have been written and printed as they are pronounced, in natural groups of ideas, retaining the intervals only between the phrases, or fragments of phrases, which comprise a natural metaphysical division. In this manner the graphic sentence would have been made to agree with both the phonetic and the philosophic period, and the preceding example could have been written thus :—

C.—*Unrenard leplusrusédesonespèce etquis'étaitrendufameux parlespoulesqu'ilavaitmangées futpoursuivipardeschasseurs.*

But the theory of these pauses, in the French phrase, has hitherto obtained very little attention from grammarians. Whilst they admit three different modes of pronunciation, viz.: conversation, declamation, and reading, their remarks bear only on hiatuses, accent, and intonation; nothing is said of the principles which should regulate the grouping of words into metaphysical divisions; and, although in the *Grammaire des Grammaires* of Duvivier, an



illustration is given, taken from l'abbé Batteux, of the different pauses of the ear, the mind, and breathing, from a fragment of Fléchier's *Oraison Funèbre* for Turenne, this is not accompanied with any attempt at a philosophical explanation. The *Dictionnaire de l'Académie Française* is equally silent.\*

The rules given for pauses in the English language, by the Rev. Mr. Samuel Wood, in his excellent *Grammar of Elocution*, do not entirely coincide with the practice in French. The following, however, apply to both languages. A pause is generally introduced,—1st, after a compound and sometimes after a simple nominative;—2nd, between the several members of a series;—3rd, between the object and modifying words. Mr. Wood's rule for a pause before conjunctive words and prepositions would be too stringent if applied to the French. It may be that the French mind, being more active and enthusiastic, the euphonic cadence admits of a greater number of ideas in the French phonetic phrase; but, besides this the French language is more easily contracted, on account of its having a greater number of silent

\*To show how imperfectly this subject has been treated by grammarians, I reproduce here an example of the *union of words*, taken from Mr. Dufief's otherwise very clever book, *Nature Displayed*, vol. ii. p. 122 and 123.

"Je ne pus m'empêcher de rire, de la sottise vanité de mon secrétaire; et cependant je le laissai faire." [Mr. Dufief gives the following graphic representations of what he calls the union of words.] "Je-ne-pu-man-pè-shé-de-ri-re-de-la-so-te-va-ni-té-de-mon-se-crè-tè-re-é-ce-pan-dan-je-le-lé-cè-fè-re., whilst the following offers the real pronunciation. [J'en'pumanpéchédrir | dla-cot'vanitédmonçécrétair | èppandan | jël'laïcàfair, (the é is guttural.)

letters, and very little syllabic or grammatical accent, in comparison with the English.

The principle which regulate the pauses, is, as a matter of course, the same which commands the connection between words, and causes the phrase to be divided into small metaphysical groups or periods.

§ v.—That the graphic signs do not agree with the phonetic symbols.

A single glance at the sentence as divided in the paragraph C, suffices to show how the graphic signs are far from representing the phonetic symbols.

It is evident that the words are overloaded with consonants, and even vowels formerly sonorous,\* which are not now pronounced; and that there arises thus, between the ear and the eye, a conflict, which is one of the principal causes of the difficulty of the pronunciation experienced by foreigners.

Apart from the slight modifications introduced by the tendency of consonants to supplant each other, according to certain rules investigated by Grimm, Orthography, in modern languages, has its origin almost exclusively in Etymology; and, undoubtedly, in the beginning, words were pronounced as they were written. But the pronunciation softening in proportion as the language advances towards perfection, the consonants and sonorous vowels which clash together, lose or change their value as phonetic signs, although they retain the same graphic

\*The sonorous vowels are a â, é è ê, i î, o ô, u û, y, eu, ou, an or en, in or en, on, un, and the short e without accent before the letters t, s, n, &c., as in Trompette, Esprit, Ennemi, &c.

character, so that there is a perpetual discordance between the spoken and the written language.

§ VI.—Characters which distinguish the phonetic from the graphic phrase.

The principal features which distinguish the phonetic from the graphic phrase, originate,—1st, from dropping, in the former, the vowels and consonants which produce an hiatus\* or an inharmonic sound, by their clashing together;—2dly, from some consonants assuming the pronunciation proper to other consonants;—3dly, from the transformation of the double sonorous vowels into monosyllabic diphthongs;—and 4thly, from the absorption of the n's into the primitive vowels to form a new type called nasal sound.

In the sentence which I employ for the sake of illustration, (see A) the pronunciation conformant to the writing [and it was in a great measure the original pronunciation] would be as follows, (*the e's in italic remaining mute*):—

D.—Une renarde le pluse rusé (zé) de sone espèce et qui (ku-i) se étoite reñedu fameuxe (kse) par lese poulese que'il (ku-é il) avoite mangéese fute poursuivi par dese chasseurse.

And, in fact many foreign students at first read French in this way.

§ VII.—Illustration of the difference between written and spoken language.

If instead of this form we re-establish the modern pronunciation by rejecting the consonants and the

\*There is a difference between the acceptation of the word "*hiatus*" in French and in English. The reader must keep in view that, in this essay, *hiatus* means the meeting of two sonorous *dissyllabic* vowels.

sonorous vowels which disappear through the influence of euphonic causes, we shall have the sentence written in this way:

E.—*Un renar  
le plus rusé de son espèce  
é qí s'étai rendu fameu  
par le poule qil avai mangée  
fu poursuivi par dè chasseur.*

This already shows in a distinct manner the difference that exists between written and spoken language; a difference which is the principal source of the difficulty which students encounter when they learn the pronunciation.

§ VIII.—On the muto-guttural E—The mute or silent E—The guttural E—Illustrations—A sentence reduced to its simplest graphic form.

But, the preceding remarks apply only to consonants and to the vowels which I have called *sonorous*; and it is also necessary to examine the character of a letter which alone plays a more influential part in the pronunciation than all the other letters together. I mean the letter E without an accent. This letter, when it is not graphically elided before a vowel as in *l'arbre, j'aime, &c.*, sometimes remains mute, and sometimes takes a sound which has been very properly called *guttural*, because it differs from that of the sonorous vowels, as it seems to be formed deeper in the larynx and does not appear to receive any modification in arriving at the anterior organs or the oral cavity, where sounds receive their various inflexions and articulations.

The difficulty experienced in regard to the pronunciation of the *muto-guttural* E originates in the fact that this E is either pronounced as guttural or not pronounced at all, according to the position which it occupies in a word or a phrase.

Thus the E in the words *le* and *ne*, for instance, is pronounced, or not pronounced, according to the peculiar character of the syllable which precedes it.

In the expression *jupiter ne parla pas*, the E of *ne* is pronounced gutturally; whilst in *nous ne parlons pas* the E is elided and we pronounce *nous n' parlons pas*.

In the phrase *l'art le plus ingénieux* the E of *le* is pronounced gutturally, whilst in *nous le voyons* the E disappears entirely and we say *nous l' voyons*.

The sentence which I have chosen for my illustrations must, therefore, be submitted to another transformation, if the graphic signs are to be made to harmonize with those which are phonetic.

Reduced to its simplest graphic form this sentence will then be written thus:—

F.—*Un r'nar le plu rusé d' son espèç è qi s' étai rendu famen par lè pou' qil avai mangé fu poursuivi par dè chasseur.*

§ IX.—A general law of euphony—Synoptical formula or fundamental law—Principal exception—Graphic syllabication.

In endeavouring to make out, and to account for, the circumstances of the pronunciation, some of the principal teachers, in England, have been led to

remarks which have a tendency to indicate a general law of euphony which, however, has not been distinctly perceived by any of them, but which a long experience in teaching the French language has led me continually to point out to my pupils, as having its seat at the very root of the French pronunciation.

This law may be enunciated in the following synoptical formula, which can be considered as the fundamental law of the pronunciation.

THE FRENCH LANGUAGE IS COMPOSED OF A SUCCESSION OF SYLLABLES ENDING WITH A SIMPLE CONSONANTAL SOUND.

This formula must be understood to apply only to the syllables in the body of words and periods. The vowel desinences of the whole of the words in the dictionary (we notice this by anticipation) are more frequent in the language than the consonantal ones, in the proportion of sixteen of the former to fifteen of the latter. Keeping this peculiarity in view, the other exceptions are not important, and the formula expressed above enunciates the true nature of the French language reduced to its simplest elements; for it must not be forgotten that although words are united in groups, and pronounced in unbroken succession, these words and groups are composed of syllables, and that it is from the study of the connections between vowels and consonants that we can discover the real phonetic nature of the language.

If in the syllabication of the example which I have chosen (see E) we make use of the whole of the muto-guttural E's, the sentence will be reduced to syllables ending with a consonant, as follows:—

## GRAPHIC SYLLABLES.

- G.—a. *Unr en ar*  
 b. *lep lur us éd es on es pèce*  
 c. *éq is ét air end uf am eu*  
 d. *par lép oul eq il av aim ang ée*  
 e. *fup our suiv ip ar déch ass eur.*

But it is seen from Table F that this division does not agree with the phonetic phrase, since Table E contains syllables which do not exist in the pronunciation.

## § x.—Phonetic syllabication.

In taking Table F for the type of the syllabication we obtain the following form:—

## PHONETIC SYLLABLES.

- H.—a. *Unr nar*  
 b. *lep lur us éd son es pès*  
 c. *éq is ét air end uf am eu*  
 d. *par lép oul qil av aim ang é*  
 e. *fup our suiv ip ar déch ass eur.*

In comparing the two syllabications, we see that the *e* of *renar* which remains in the former, disappears in the second; so that the line *a* has three syllables in the graphic and only two in the phonetic form.

In the line *b* the graphic form exhibits eight syllables, whilst in the phonetic it has only seven, and in the line *d* the phonetic form contains also one syllable less than the graphic form. This diminution of syllables arises from the fact that the mutoguttural *ε*'s of the words *renar*, *de*, and *poule*, are completely silent; and, on the other hand, it will be remarked that the *ε* of the article *le* forming the first syllable of line *b* assumes a guttural sound.

§ XI.—Phonetic groups of syllables representing the true pronunciation.

If we unite the phonetic syllables, in order to combine the words to which they belong into groups of ideas as in Table C, the phrase will be written thus:—

I.—*Unrnar*  
*leplurisédsoneespèç*  
*éqisétairendu fameu*  
*parlépoulqilavainangé*  
*fupoursuivipardéchasseur.*

Now, this form represents in reality the true pronunciation. But the cause of the variable pronunciation of the unaccented *ɛ* still remains to be explained, since we see that the graphic and phonetic forms of our example (*g* and *h*) are equally divisible into syllables ending with a consonantal sound.

§ XII.—Difference between the mute and the guttural *ɛ*—  
 Mr. Tourrier's principal rule—Complement of the rule.

Several professors of the French language in England have pointed out the difference between the mute and the guttural *ɛ*'s; but we must do Mr. Tourrier the justice to say that he is the first who has endeavoured to reduce their observations, combined with the result of his own experience, to positive rules; and although he has not perceived the character which serves to comprehend all the rules under a common generalisation, he has examined and grouped many of the details with considerable ability.



Mr. Tourrier's principal rule is, that whenever the syllables *Be, ce, de, fe, che, je, le, me, ne, pe, que, re, se, te, ve, ze*, are preceded by either vowels or nasal sounds, the *e* is dropped and the consonant alone retained and connected with the preceding vowel; and that, therefore, we pronounce:—

Dans le jardin.

Danl jardin.

Nous demandons de l'encre. Noud mandond l'encre.

I will not follow Mr. Tourrier into the exceptions which he gives to this rule, but only remark that I consider his fourth and fifth exceptions, to be by no means particular exceptions, but to compose altogether the opposite generalisation or the complement of the general rule; viz.: that whenever the syllables *be, ce, de, &c.* are preceded by another syllable whose final consonant is pronounced, the letter *e* keeps its guttural sound, and is not elided.

Thus we say:—

*Le fils dè la maison,* and not *Le fils dlamaison.*

*Le mal què nous faisons,* and not *Le mal q' nous faisons.*

*Le cap dè bonne espérance,* and not *Le cap d' bonne espérance.*

*Le fer dè lance,* and not *Le fer d' lance.*

Because in these examples the final letters of *fil*s, *mal*, *cap*, and *fer* retain their natural pronunciation of consonants.

§ XIII.—Character of the muto-guttural *e*—general formula.—  
Examples of terminal consonantal syllabication from Mr. Tourrier.

The character of the muto-guttural *e* may be thus circumscribed within a single formula, viz.: *In the phonetic construction of sentences the muto-guttural e of any syllable beginning with a consonant is elided*

*whenever this syllable follows a vowel sound, and is pronounced gutturally whenever it follows a consonantal articulation.*

Now, when the *E* is elided after a syllable ending in a vowel sound, this vowel sound appropriates the consonant that precedes the *E*; and when the *E* is not elided after a syllable ending with a consonant, it is united with the consonant of the word or syllable which follows. Thus we have, for the sentences of the last paragraph, the following syllabication:—

*Lef ils del am ais on.*  
*lem al quen ous av onsf ait.*  
*lec ap deb oune es pér ançe.*  
*lef er del ançe.*

Mr. Tourrier has given very good examples of this syllabication, and he justly says in his *French as it is Spoken*, that “the rapidity of utterance and clearness of articulation which distinguish good French speakers, (such as Mesdemoiselles Mars, George, and Rachel,) are produced by joining the consonant to the preceding vowel;” and he also remarks, that “if it be admitted that an isolated vowel has a different sound when joined to a consonant, the inference is, that it must be spelt with the consonant which follows; examples: *un père—unp ère | masœur—masœur | tamère—tam-ère*, &c.\*

\* Mr. Tourrier is certainly entitled to the priority for noticing this feature in the French language, although I claim for myself the idea of the syllabic generalisation. At all events, it is a very strong argument in favour of the truth of this generalisation that two different teachers of the French language have been led, by a long and independent experience, to the adoption of conclusions so identical in their result.

§ XIV.—Law of contraction—A sentence of sixteen graphic syllables containing twelve muto-guttural *ɛ*'s—Division of this sentence into graphic syllables ending with a consonant—Insignificancy of this division.

In order to establish more clearly the *Law of contraction* which regulates the elision of the *ɛ*, and to show how the *Fundamental law* furnishes a key for a rational syllabication, I now give an illustration of the simultaneous agency of both laws from a striking example.

The following sentence is extracted from Mr. Brasseur's *Manuel des Ecoliers*, and I have selected it because the mute and guttural *ɛ*'s are accumulated in it in such a number as to submit my views to the severest test.

*Tu penses que de ce que je ne te le redemande pas . . . .*

In this sentence the muto-guttural *ɛ* occurs twelve times, and in the pronunciation it disappears, or is elided, five times.

If all these *ɛ*'s were employed in the pronunciation, or, in other words, in the phonetic phrase, it would be easily divided into syllables ending with a consonant, and we would obtain the following syllables:—

*Tup ens eq ed eq eq ej en et el er ed em and ep as.*

But in presence of the real pronunciation, such analysis has no signification, it offers nothing instructive, and reduces itself to a silly exhibition of the fact that the *graphic phrase* may be divided into *graphic syllables*, in conformity with the nature of its elements of consonants and vowels.

- § xv.—That the old system of division into syllables ending with a vowel is equally impotent.

Instead of dividing the phrase into syllables ending with a consonant, we might, therefore, with as much reason, conform ourselves to the old system, and keep to the division into syllables beginning with a consonant and generally ending with a vowel, as follows :—

*Tu pen se que de ce que je ne te le re de man de pas.*

But this form is as remote from the true pronunciation, and therefore as arbitrary as the first form in its phonetic character.

- § xvi.—That the elements of a natural system of syllabication are to be looked for in the phonetic phrase—That the phonetic phrase cannot be divided into syllables ending with a vowel.

The analyses above contain sixteen syllables. As either of the two systems of syllabication, based upon principles purely graphic, disagrees entirely with the pronunciation, it follows that it is in the phonetic phrase that we must look for the true elements of an improved and more natural system.

Now, the phrase above is pronounced in the following way :—

*Tu pens' que de c' que je n' te le r' demand' pas.*

The question then arises, which is the true syllabic character of this phonetic phrase ?

If we endeavour to divide it into syllables ending with a vowel, we find that this division is impracticable ; for in this case the five e's which are elided in the pronunciation leave their relative consonant

isolated, or throw them off awkwardly to the beginning of the next syllable, and therefore, there is no more syllabication, properly so called, as may easily be seen by the following expressions :—

*Tu-pen-s-que-de-c-que-je-n-te-le-r-de-man-d-pas* ; or *Tu-pen-sque-de-c-que-je-n-te-le-r-de-man-dpas*.

The inadmissibility of this syllabication is easily seen from the incompatibility or incoalescence of the combinations *nt* and *dp* at the beginning of the seventh and eleventh syllables, which incompatibility besides is demonstrated by the fact, that in the whole language there is not one word beginning with a consonantal sequence of a similar nature.

§ XVII.—That the phonetic phrase is easily divided into syllables ending with a consonantal sound.

It only remains, therefore, to try to adapt to the phonetic phrase, [*tu pens' que de c' que je n' te le r' dem and' pas*] our first system of syllabication of the graphic phrase ; viz. : to subject the phonetic phrase to the division into syllables ending with a consonant.

This division produces the following syllables :—

*Tup ens qued eg quej en tel er dem and pas.*

Hence it is observed that the phrase is easily divided into eleven phonetic syllables ending with a consonant, instead of into sixteen graphic syllables produced by each of the two other systems.

The only system of dividing, graphically, words and phrases into syllables, which can accord with the phonetic character of the French language is, therefore, the one which places as much as possible the consonant at the end of the syllable.

§ XVIII.—Proofs that this division is in conformity with the genius of the language—Illustrations from separate words in which the muto-guttural *ɛ* becomes silent.

In the graphic syllabication of separate words the monosyllables ending with a vowel cannot but keep their own form; but although accumulated in our example, these monosyllables constitute only an inconsiderable part of the language.

Monosyllables, ending with a consonantal sound, range themselves naturally under our system, and with them the whole of the words composed of more than one syllable.

Thus, *abord* ought to be syllabled *ab-ord*, and not as it is done in all spelling books *a-bord*. *Autel* will be written *aut-el* instead of *au-tel*. The proof that this system is most in conformity with the genius of the language is, that it often transforms the muto-guttural *ɛ* which is in the middle of words, between two consonants, into a graphic *ɛ* mute, for the simple reason, that this *ɛ* becomes situated at the end of a syllable, as if it were at the end of a word, where it is almost never pronounced. Thus, the word *dis-crètement* is pronounced *dis-crèt'ment*, and the old system syllables it *dis-cré-te-ment*, which adds the guttural syllable *te* to the real pronunciation. In our system the word is syllabled *dis-crète-ment*, the second *ɛ* of *crète*, like any other final unaccented *ɛ* remaining mute. (See Tableau at the end of this chapter.)

§ XIX.—Illustrations from the syllabication of sentences—Polysyllabic words in which the muto-guttural *ɛ* becomes guttural.

As to the syllabication of compound periods, the inefficiency of the old method, which places as much

as possible the vowel at the end of the syllable, will be clearly demonstrated by a few examples taken from Mr. Dufief's system of pronunciation in opposition to the syllabication according to my own system.

- 1.—La coquette fut punie de son caquet.
- 2.—Une leçon de français.
- 3.—On chargea de chaînes le chevalier de chirac.

Mr. Dufief's syllabication is this:—

- 1.—La-co-què-ttè-fu-pu-niè-dè-son-ca-quet.
- 2.—U-nè-lè-çon-dé-Fran-çais.
- 3.—On-char-gea-dé-chai-nès-le-chè-va-liè-dé-shi-rak.

Now, as according to Mr. Dufief the *e* marked *è* remains silent, the fallacy of the system will be clearly exposed if we drop these silent *E*'s from their respective consonants and consider the character of the residue. Thus we have:—

- 1.—La-co-què-tt-fu-pu-ni-d-son-ca-quet.
- 2.—U-n-l-çon-d-Fran-çais.
- 3.—On-char-gea-d-chain-le-ch-va-liè-d-chi-rak.

A single glance at this result shows not only that such syllabication is opposed to the phonetic genius of the language, but that, properly speaking, in these sentences there is no syllabication at all.

The proper syllabication is as follow:—

- 1.—Lac-oq-uet'-fup-un'-id-sonc-ak-è.
- 2.—Un'-leç-ond-franç-ai.
- 2.—Onch-ar-gead-chain'-lech-val-ièd-chir-ack.

In the phonetic syllabication of sentences, according to our system, monosyllables follow, as a matter

of course, the same rule as the syllables ending with a vowel; *i. e.* when this vowel is sonorous it absorbs the consonant of the following word, to form a syllable ending with a consonant: thus in the phrase *un peu d'argent* the nasal vowel *un* absorbs the *p* of *peu*, and the diphthong *eu* takes the *d* which follows, hence the syllabbling, *unp eud ar-gent*, which represents the true pronunciation. When the vowel terminating the monosyllable is a muto-guttural *E*, it either gives up its consonant to the preceding word, and remains mute, as the *E* of *ce* in the phrase *de ce que*, which as we have seen is pronounced *de c' que* [*dæg que*], or the *E* assumes the guttural sound to form with the first consonant of the following word a syllable ending with a consonant, as the *E* of *de* in the same phrase.

In polysyllabic words the muto-guttural *E* takes the guttural sound, and is never elided when it is preceded by two pronounced consonants. *E. G.* *arsenic* [*ar-sën-ic*] *versement* [*ver-sëm-ent*] *irréconciliablement* [*ir-réc-onc-il-iab-lëm-ent*.]

From what precedes it follows that our general formula is nothing but the generalisation of the facts which constitute natural syllabication.

§ XX.—Exceptions to the general law—Hiatuses.

The exceptions to the general law, independent of the final syllables, are not numerous. The first which we ought to point out, is that which arises from the hiatus produced by the meeting of two vowels within the same word.



But very often one of these two vowels is dropped, thus *Paon*, *faon*, *saône*, &c. are pronounced *Pan*, *fan*, *sône*; and the diphthong *ai* in replacing the ancient *oi* has become the equivalent of the *e grave*. We have an exception pretty well characterised in the word *extraordinaire*, nevertheless it is to be observed that the *a* of the second syllable is pronounced with great rapidity—the hiatus is more marked in the word *chaos*, but [a singular coincidence!] this peculiarity appears to be commanded by the philosophical meaning of the word, for we might say that the discordance subsists also in the idea which it represents.

§ XXI.—That monosyllabic diphthongs do not form exceptions.

As to the monosyllabic diphthongs, such as in the words *lui—moi—diable—vieux—les yeux—aiguille*, and a great number of others, they ought not to be considered as exceptions, because they are pronounced in the same space of time as simple vowels. A diphthong offering this character may be considered as forming a single vowel, although composed of a simple sound. The word *oui*, for instance, although composed of three vowels, forms evidently only one syllable, the phonetic equivalent of the English *We*.

§ XXII.—The words *coasser*, *croasser*, &c.

The words *coasser*, *croasser*, *cloaque*, *retroactif*, form exceptions. We can scarcely defend ourselves from the idea of a secret relation between the pronunciation in these words, and the want of grace in the ideas which they represent. We know that the two

first descend from the Greek, and were intended to reproduce imitatively the utterance of the frog and the raven.\*

§ XXXIII.—Colloquial exceptions.

The most frequent exception to our rule is that which results from the meeting of two vowel sounds reciprocally situated at the end and beginning of two words which follow each other: for instance, in the sentences:—

*Il alla à Paris*  
*un son aigu*  
*il marchera à reculons*  
*un ton impérieux*  
*je passerai avant vous*  
*un voisin incommode*  
*j'irai après lui*  
*La haine*  
*Les héros*  
*un héron.*

It might be said that these exceptions are contrary to the genius of the pronunciation, because they produce an interruption between closely united ideas, and hinder the rapidity of the delivery, the voice being obliged to stop a long time on the anterior vowel, to isolate it from that which follows. The qualification of hiatus bears its condemnation in itself; and the art of elegant orators and good writers consists partly in the avoidance of these dissonances.

\* Dans une foule de mots, a dit l'académie, l'accord du son et du l'idée n'est pas douteux.—(*Dic. Pref. p. xxvii.*) C. Nodier has collected a large number of these words in his *Dictionnaire Des onomatopées*—quoted with numerous extracts in Mr. Merlet's *Dictionary of Difficulties*, pages 321, 322, 323.

According to all appearances, also, it is the instinctive influence of the fundamental law which I have traced, that has engaged the legislators of French poetry to exclude the hiatus as fatal to the harmony of verse. But on the other hand, it may be that these deviations play a useful part in throwing variety into speech and breaking the monotony in conversation.

§ XXIV.—That the *E* of the infinitive of the verbs of the first conjugation is silent in conversation.

Again, the *r* of the infinitive of the verbs of the first conjugation, *aimer, parler, &c.*, being usually silent in colloquial French, there is a hiatus produced when the following word begins with a vowel: thus we pronounce *aller à Paris—marcher à reculons—allé à Paris—marché à reculons*. Yet this *r* is often pronounced in the elevated or academic style.\*

§ XXV.—Euphonic consonants.

The case in which a hiatus would have been most frequently produced by the meeting of two vowels, would have been the interrogative form of the verbs in the third person singular, when the final vowel would constantly have clashed with the *i* of the pronoun *il*; thus we would have had *parle-il? dinera-il? ira-il? arriva-il?* but the phonetic necessity, THE LAW, has introduced the custom of placing a consonant between the two words; hence the origin of the actual form: *Parle-t-il? dinera-t-il? ira-t-il? arriva-t-il?* It is almost needless to remark that the fact of

\* See *Grammaire des Grammaires*, by Girault Duvivier, p. 64.

the introduction of this letter, purely euphonic, which is not the remains of an ellipsis, and has never belonged to any word, forms an excellent argument in support of my general law. The same may be said of the euphonic *s* which is added to the imperative of the verb *aller* in the phrases *vas-y—vas-en chercher*, and in the expressions quoted by Lemaire, *mange-s-en, touche-s-y, &c.*

§ XXVI.—Tendency of the uneducated to put *t*'s and *s*'s in speech to prevent hiatuses in the pronunciation.

Another argument might be found in the general tendency of the uneducated to mimic, either through instinct or affectation, the fine language of the more enlightened class, but going beyond the mark by putting *t*'s and *s*'s everywhere, indiscriminately, to prevent hiatuses in the pronunciation. They will say, for instance, *j'ai-t-été-z-à Paris, nous mangeons des-z-haricots*. Common people are great philosophers; they stretch principles to their extremes, and despising the fetters of fashion, they go a-head of the timid, the reserved, and the academician. Good taste, however, must keep watch over the language and regulate the rate of progress, in making the part of the exceptions which form the natural boundary of the rule.

§ XXVII.—Triphthongs no exceptions—Liquid *l*'s and *y*'s assuming a consonantal sound—Verbs in *ayer, &c.*

The syllables which have been called triphthongs would seem to form the limit of the exceptions and to be included in them, inasmuch as they are composed of three vowels in juxtaposition; far from this,

however, these triple syllables return to the general law; the middle syllable taking the articulating sound of the *y* or liquid *l*, and the *i*, *i.e.*: a consonantal sound; as in *nous priions, vous jouiez, nous voyions, vous payiez, nos aïeux, la fayence, les pléiades*, &c. All the verbs ending in *ayer*, range themselves under this class, as well as the verbs in which the consonants *l* and *r* follow another consonant, in the imperfect tense and the conditional mood, as in *il priait, nous voudrions, ils pliaient, vous coudriez*, &c. It is easy to ascertain the real analogy between the pronunciation of the liquid *l* and the *y* consonant, in comparing the pronunciation of the two classes of letters with attention, for instance, in opposing *conseiller* to *essayer*, *obéi* to *pays*, *obéissant* to *paysan*, *il priait* to *il brillait*. All these syllables offer the same phonetic character, whatever may be their graphic form. All contain an articulated sound, which is not without some analogy with the French *j*, for many English students have, in the beginning, a remarkable tendency to confound the articulation of the liquid *l* with that of this consonant; they will pronounce, for instance, *brillant* as if the word was written *brijant*, *obéissant* as *obéjissant*, thinking that they mimic the teacher closely.

§ XXVIII.—That words ending in *ion* are not to be considered as exceptions.

I do not consider as exceptions the series composed of the words terminating in *ion*, and a certain number of others which poets, guided by old traditions, or authorising themselves of their necessities,

and making the language yield to the elasticity of their licenses, consider as forming dissyllables, but which the prosaic pronunciation, even of the most scrupulous, expresses always as monosyllables.

§ XXIX.—Elision of the muto-guttural E at the beginning of sentences—Contractions.

The muto-guttural E of personal pronouns and other monosyllables is often elided at the beginning of a sentence; and, in familiar or rapid conversation, we say, *j'parle, j'mangerai, j'vous dis, d'la viande*; whilst these ellipses often disappear in the emphatic or academical pronunciation. This takes place in virtue of the general law of contraction; and we shall see in another part of this work that the genius of the pronunciation is favourable to the utterance of two consonants in succession.

§ XXX.—Syllabication of words containing two or three consonants in succession.

When two consonants are situated in the body of a word they are divided between the relative anterior and posterior syllables; thus, *irrité, accumulation, admirable*, ought to be syllabled *ir-rit-é, ac-cum-ul-at-ion*; as the first consonant could not have its full sound if separated from the first vowel, and the second consonant could not be pronounced if the first had not its final sound very distinctly marked. If three consonants are connected, as in *astringent, superstition, construire, abstenir, astronome, instrument*, the first consonant remains with the anterior syllable, and the two following consonants begin the

next syllable. Thus we have *as-tring-ent*, *sup-er-stit-ieux*, *cons-truire*, *ab-sten-ir*, *as-tron-ome*, *ins-trument*; as this syllabication assimilates the second syllables of these words to the first syllables of words beginning with a double consonant.

§ XXXI.—Insignificancy of the exceptions to the general law—  
Proportion of hiatuses in words and sentences.

In order to show that the exceptions in the middle of words do not destroy, but on the contrary establish our law, it will be sufficient to observe that out of the two hundred and seventy-five words which Levizac gives in his table of words of three syllables, two hundred and sixty-two divide into simple syllables ending with a consonant without the slightest difficulty; and that out of the remaining thirteen, which have a diphthong, seven may be divided in the same manner, their diphthong forming a single syllable; so that only six words contain a hiatus resulting from the meeting of two syllables, the one ending, the other beginning, with a vowel. In the French *Spelling Book* of l'Abbé Bossut, the fifteen lessons upon words of from four to eight syllables, including one hundred and forty-six words, contain only three offering a hiatus, viz.: *ath-ê-isme*, *jud-a-isme*, and *inc-omp-ré-hens-ib-il-it-é*.

This gives a fair idea of the narrowness of the limits within which the exceptions due to hiatuses in the body of French words are comprehended.

As to the hiatuses occasioned by the meeting of words, which have been said to be very common in colloquial style, it would be a mistake to consider

them as so frequent as some French grammarians have affirmed without sufficient examination. In the familiar phrases contained in *Daily Talk* from page 3 to 36, embracing seven hundred and fifty phrases composed of about three thousand seven hundred syllables, there are only eighty hiatuses; which makes less than one hiatus in every nine phrases, or one hiatus for forty-six syllables. Forty-six syllables divided into small periods of three to nine syllables, contain thirty-eight syllabical conjunctions; therefore, the proportion of hiatuses in colloquial style is not more than *one* in *thirty-eight* dissyllabic associations. This fully establishes the exceptional character of the hiatuses in the French language; and it is also to be considered that they are entirely forbidden in poetry, and generally condemned in academical style, as well as in plain narrative and discursive composition.

§ XXXII.—Conclusions of the first chapter.

To conclude logically—A French sentence is composed of consonants and vowels which are pronounced in succession.

The union of a vowel with one or more consonants forms (with the exception of final syllables, which are sometimes composed of a single vowel,) what we call a syllable.

The best system of syllabication, according to common sense, is that which unites, as much as possible, a vowel with a consonant, or, when the consonants are in excess, which places the vowel between the consonants.



The division of the phonetic phrase into syllables ending with a vowel leaves a considerable number of consonants isolated, or makes them clash together uncoalescently at the beginning of the syllables.

This division destroys the principle of syllabication itself; it is repulsive to the ear and even to the eye. (See page 16.)

The division either of isolated words, or of metaphysical groups into syllables ending with a consonant, distributes as rationally as possible the vowels and the consonants into the syllables; therefore, this division is natural and true.

The principal character of the consonantal reform, which has contributed to reduce the French language to its actual phonetic elements, has consisted in the successive elimination of one out of two or three consonants in the same syllable or word, such as the *s*'s which have been replaced by accents; and the absolute retrenchment of a considerable number of double and single consonants at the end of words.

The improvement in the vowel system has had a threefold development; 1st, some of the consonants have been absorbed by the vowels in contact with them, producing thus a new type called the nasal sounds; 2ndly, the vowels forming hiatuses have been reduced to simple or compound diphthongs, pronounced in the same space of time as the primitive vowels; 3rdly, the *E* has to a very great extent lost its primitive sound of a pure vocal vowel to become either guttural or mute, according to rules which can be traced.

Besides these changes, a large number of words have

been formed from the contraction of a whole phrase, and others have been shortened of one or more syllables, until the whole has been, by successive instinctive reforms, brought to such a phonetic condition that the immense number of permutations in the relative position of words, which are necessary to represent the innumerable variety of our ideas, could be easily effected without interfering with the law of harmony, which commands us to avoid the hiatuses produced by the meeting of vowels as well as the dissonances resulting from the clashing of numerous consonants in direct succession.

The preceding results are the fruit of promiscuous observations, which have extended over a period of eighteen years of close application, in teaching the French language to a considerable number of pupils. But although these results are founded upon a long practical experience, and deduced from a large number of facts, I have thought it desirable to pursue the subject still further, and to submit to a complete investigation the whole of the French language, in the minute construction of its phonetic elements, as will be seen in the following chapters.

TABLE ILLUSTRATING THE ADVANTAGES OF THE NEW METHOD OF SYLLABICATION OF WORDS.

That the new method of syllabising French words advocated in the preceding chapter, is the most natural and the best, will be conclusively established by placing both the old and the new system in opposition with the true pronunciation.

The following words are extracted from *Perrin's Spelling Book*, (the E's in italics are not pronounced,

WORDS.	OLD SYSTEM.	NEW METHOD.	REAL PRONUNCIATION.
Abime	a-bi-me	ab-ime	abim'
Acide	a-ci-de	ac-ide	acid
Bagage	ba-ga-ge	bag-age	bagag'
Broderie	bro-de-rie	brode-rie	brodri
Camarade	ca-ma-ra-de	cam-ar-ade	camarad'
Coterie	co-te-rie	cote-rie	cotri
Galetas	ga-le-tas	gale-tas	galta
Amèremment	a-mè-re-ment	am-ère-ment	amèrment
Candidement	can-di-de-ment	cand-ide-ment	candidment
Paperrasses	pa-pe-ras-ses	pape-rasse	paparrass
Rugissement	ru-gis-se-ment	rug-is-se-ment	rugisment
Tapisserie	ta-pi-se-rie	tap-is-se-rie	tapisri
Abandonnement	a-ban-don-ne-ment	ab-and-onne-ment	abandonn'ment
Charlatanerie	char-la-ta-ne-rie	char-lat-ane-rie	charlatan'ri
Efficacement	ef-fi-ca-ce-ment	eff-i-ca-ce-ment	efficac'ment
Antérieurement	an-té-ri-eu-re-ment	ant-ér-ieure-ment	antérieurement
Perpendiculairement	per-pen-di-cu-lai-re-ment	per-pend-ic-ul-aire-ment	perpendiculairement

## CHAPTER II.

### A COMPLETE TREATISE ON THE MUTO-GUTTURAL E.

I.—THE GUTTURAL E.

II.—THE SILENT E.

III.—THE VARIABLE OR MUTO-GUTTURAL E PROPER.

§ xxxiv.—General Remarks—Synthesis and Analysis.

IN the preceding pages I have adopted, for the development of my views, the method usually called synthetic; that is to say—in the acceptation which I give to this expression—by starting from a general formula obtained from the consideration of a limited (although large) number of observations, and after taking reiterated bird's eye views of the great mass of the other facts, endeavouring to show that they necessarily arrange themselves around this generalisation, constructed as a fundamental law.

I now intend to exhaust the question of the muto-guttural E, and as we have seen that this letter plays a very important part in the syllabication of the French language, and can be considered as a most efficient regulator of the contractions in the pronunciation; the result of the present labour will be to control, on this point, the soundness of the views expressed in my first chapter.

In this renewed inquiry I proceed by what I consider as the analytic method, viz.: by examining the whole of the accessible facts, and after having sifted them all, one after another, obtaining their natural classification by recognising their analogies, or marking the differences in their characters.

I have, in consequence, taken up the last edition of *Boyer's French and English Dictionary*, which is in the hands of a large number of Englishmen, and extracted from the three hundred and seventy-eight pages which compose this work, the whole of the words containing a muto-guttural E; meaning, by this expression, the unaccented E, either guttural or mute, distinct from the E with an accent, (*é è é est*,) and also distinct from the semi-acute E, in words like *et, net, belle, trompette, &c.*, as well as from the E in *chez, nez, manger, parlez*, and all similar words.

§ XXXV.—Comprehensiveness of this treatise.

The materials furnished by this labour are much more comprehensive than was needed, since they embrace a large number of technical terms, which might have been left out. But considering that the whole does not occupy much space, I have thought it was better not to neglect anything, in order that the enquiry should be considered as perfect and complete. These words form vocabularies in an alphabetical order, which may, at all times, be referred to by students when they want to know the real pronunciation of the muto-guttural E in a particular word.

§ xxxvi.—Incompleteness of the researches of French grammarians on this subject—The *Grammaire des Grammaires* de Girault Duvivier—The French Academy—Works of Mr. Dufief—*Dictionnaire de la Prononciation* of Mr. Adrien Féline.—That the present treatise is the only work in which the cause of the variable pronunciation of the *ɛ* has been completely licited.

The difficulties investigated in the present chapter have been so slightly touched upon by French grammarians, that in the *Grammaire des Grammaires* of Girault Duvivier, the guttural *ɛ* is not even named, except in a note, page 11, where there are some remarks on the propriety or impropriety of pronouncing or not pronouncing the *ɛ* of the pronoun *le* after an imperative. These remarks, and those pages 9 and 10, are so desultory that they are scarcely worth critising.\*

The French Academy does not take the slightest notice of the difference between the guttural and the silent *ɛ*. The article on the letter *ɛ* only says, “On distingue trois d’*ɛ*: l’*ɛ* fermé, l’*ɛ* ouvert, l’*ɛ* muet: ainsi, dans *sévère*, le premier *ɛ* est fermé, le second est ouvert et le troisième est muet.” Even in the article on the word *guttural*, where there was a natural opportunity of considering the subject, the academy only remarks that “*guttural vient du*

\* The following is the solution of this pretended difficulty:—The *ɛ* of *le* (pronoun) is always pronounced when it terminates the sentence, as in *avouons-le, faites-le, prenons-le*, because the word *le* being at the end of the sentence as representing the object, the mind, or the ear, would have nothing to rest upon after the verb if the *ɛ* was suppressed. But in all other cases the *ɛ* follows the general rule—thus we say, *Dites-lè-moi, (Di’-lè-moi), and Donnez-le-moi, (Donné-l’-moi),* because in the first case the *ɛ* follows a consonantal sound; and in the second a vowel sound.

gosier!" "*Son guttural G and K sont des lettres gutturales,*" not the slightest allusion is made to the guttural *ɛ* in any part of the dictionary, or of its complement.

The distinction between the guttural *ɛ* and the silent *ɛ* is, however, indicated in Mr. Dufief's *Dictionary*, and in the second volume of his *Nature Displayed*; and I quite agree with Mr. Tourrier's judgment that Mr. Dufief in his illustrations has marked his elisions with infinite taste. But as he had not found complete rules, nor a general cause for the elisions, the consequence has been that he was unable to distinguish between the three sorts of *ɛ*'s. All the silent *ɛ*'s are reproduced in his dictionary with the type *ɛ̃*, whilst the guttural *ɛ* is figured as the usual *e* without accent. But all the *ɛ*'s which are variable are given as guttural; although he says in his *Nature Displayed*, (vol. 2, p. 121,) "the guttural *ɛ* is sometimes pronounced and sometimes not; and hence proceeds the difficulty of discrimination to foreigners, who generally pronouncing it *full*, are almost bewildered when they happen to mingle in French conversation."

Mr. Feline, in his *Dictionnaire de la Prononciation*, gives, like Mr. Dufief, the variable *ɛ* as guttural; and, therefore, the principal difficulties of the pronunciation cannot find their solution in the works of either of these two writers.

The present work is the only one in which these difficulties are completely elucidated, and this is the first time that the real cause of the variable

pronunciation of the *E* has been elicited from the classification of the whole of the words containing a muto-guttural *E*, and from a complete illustration [in the exercises] of their possible connection with anterior syllables, as far as the variable or muto-guttural *E* proper is concerned.

§ XXXVII.—FIRST VOCABULARY—Containing the whole of the words having a permanent guttural *E*.\*

abominablement	arquëbusë	brusquërie
abornement	arsënal	bufflëtin
abstënir	arsënic	burlesquëment
accablëment	artistëment	cafardërie
accouplëment	attënant	cervëlet
accoutrëment	augustëment	chambrëlan
acharnëment	autrëment	chancëlier
admirablëment	aveuglëment	chantrërie
affablëment	avortëment	chapëlier
aigrëlet	bachëlier	chargëment
aigrëfin	barbërie	charitablëment
aigrëment	barquërollë	chastëment
agreablëment	belle-dë-nuit	chëvelu
ajournëment	belle-de-jour	chëvelure
ajustëment	beuglëment	chëvrëfeuille
ameublëment	bouleversëment	chëvrette
appartëment	brëlan	chëvreuil
appartënance	brëtaileur	chëvrier
appartënir	brëtelles	chëvron
appercëvoir	brëvet	chëvroter
armëment	brusquëment	chëvrotin

\* All the guttural *E*'s have been accented with the sign *˘*, and the silent *E*'s are printed in italics.



chèvrotine	contrè-marrée	cordèlette
comportément	contrè-marquer	cordèlier
considérablement	contrè-mine	cordèlière
contrè-balance	contrè-miner	cordèrie
contrè-balancer	contrè-mineur	cornément
contrè-bande	contrè-mont	cornémuse
contrè-bandier	contrè-mur	cornètier
contrè-bosse	contrè-murer	correctément
contrè-batterie	contrè-partie	courbément
à contrè-biais	contrè-pente	courbètter
contrè-carrer	contrè-pied	courtè-paille
contrè-charme	contrè-poids	coutèlier
contrè-cœur	à contrè-poil	coutèlière
contrè-coup	contrè-point	couvertément
contrè-danse	contrè-pointer	couvrè-chef
contrè-dire	contrè-poison	couvrè-feu
contrèdisant	contrè-ports	couvrè-pied
contrèdit	contrè-promesse	crèton
contrè-façon	contrè-ruse	crètonne
contrè-facteur	contrè-seing	crèvasse
contrè-faction	contrè-sens	se crèvasser
contrè-faire	contrè-signer	crèvette
contrè-faiseur	contrè-temps	damnablément
contrè-fenêtre	contrè-tirer	débordément
contrè-finesse	contrèvallation	déboursément
contrè-fort	contrèvenant	déchargément
contrè-garde	contrèvenir	déchèvelé
contrè-jour	contrèvent	déchiffrement
contrè-lettre	contrèventer	dèhors
contrè-maître	contrè-vérité	dégorgément
contrè-mander	contrè-visite	délabrément
contrè-marche	convènablement	démembrément

démeublement	emboursement	s'entré-détruire
dénigrément	empêser	entré-deux
dénombrément	empê sage	s'entré-donner
département	empêseur	entréfaites
dépeuplement	emportement	s'entré-flatter
déplorablement	encadrément	s'entré-frapper
déportement	s'encasteler	s'entré-froisser
déraisonablement	encastelure	entrégent
dérèglement	enchifrener	s'entré-gronder
désagréablement	engorgement	s'entré-hair
désarmement	ennivrement	s'entré-heurter
désempêser	enregistrement	entrélacement
désensorceller	ensablement	entrélacer
désistement	ensevelissement	entré-lacs
désœuvrement	ensorceler	entre-larder
dextrément	ensorceleur	entré-ligne
diablement	entablement	s'entré-louer
diablerie	s'entré-battre	entrémêler
directement	entréchat	entrémets
discernement	s'entré-blesser	entrémetteur
disertement	s'entré-caresser	s'entrémètre
distinctement	s'entré-chercher	entrémise
diversément	s'entré-chérir	s'entré-nuire
doctement	s'entré-choquer	s'entré-parler
doublement	entré-colonne	entrépas
écartelé	s'entré-communiquer	s'entré-percer
écervelé	s'entré-connaître	entré-pont
écorchée	entré-couper	entrépôt
écorniflée	s'entré-croiser	s'entrépousser
écrévisse	s'entré-déchirer	entréprenant
effroyablement	s'entré-défaire	entrépreneur
embarquement	s'entré-demander	entréprendre

entrepris	faiblement	grénadière
entrepris	folâtrément	grénaille
j'entrerais, &c.	folâtrerie	grénailer
s'entre-regarder	forcéné	grénat
s'entre-répondre	forjéter	grénaut
s'entre-saluer	fortement	gréneler
s'entre-sécourir	forteresse	grénier
entrésol	fourbérie	grénouille
entrésourcil	funestement	grénouillère
s'entre-suivre	gaillardement	grénu
s'entre-tailler	gardé-bois	grotesquément
entrétaillure	gardé-chasse	halbréné
entrétemps	gardé-côte	havrésac
entrétenir	gardé-feu	honorablement
entrétien	gardé-fou	horriblement
entrétoile	gardé-magasin	humblément
s'entrétoucher	gardé-manger	hurlément
entrévoir	gardé-meuble	immanquablement
entrévous	gardé-robe	immodestement
entrévue	gardé-vue	immuablement
épouvantablement	garnement	impénétrablement
equitablement	gendarmerie	imperceptiblement
escobarderie	gonflément	impertubablement
espièglerie	gorgérette	impitoyablement
étranglement	gorgérin	improprement
favorablement	gouvernement	inconsolablement
fermement	grédin	incontestablement
fermété	grédinerie	incroyablement
fermeture	grélot	indirectement
fixement	grélotter	indissolublement
fleur-dé-lis	grénade	indistinctement
fleurdeliser	grénadier	indivisiblement

indubitablement	largement	miserablement
inébranlablement	lèvrant	modestement
inexorablement	lèvrette	morceler
infailliblement	lèvréteau	mousquetaire
infatigablement	librement	noblement
inflexiblement	lisiblement	notablement
injustement	lourdement	obtenir
insatiablement	lourdère	opiniâtrément
insensiblement	lugubrement	opiniâtrété
inséparablement	machelière	orphelin
intelligiblement	maigrélet	orpheline
intervenir	maigrément	ouvertement
intolérablement	maladrère	paisiblement
invariablement	malmener	palpablement
invinciblement	malproprement	parchemin
inviolablement	manifestement	parcheminerie
invisiblement	marchepied	parcheminier
irreconciliablement	marguerite*	parlement
irremédiablement	marmelade	parlementaire
irremissiblement	marnéron	parlementer
irréparablement	marqueter	parlerie
irrépréhensiblement	marteler	parquétage
irréprochablement	marteline	parqueter
irrésistiblement	médiocrement	parvenir
irrévocablement	mercenaire	parvenu
jonglerie	mercerie	passablement
justement	mercredi	pauvrement
ladrerie	mièvrerie	pauvreté
lanternerie	mignardement	pénard

\* Some would perhaps pronounce Marg'rite, but it is a bad contraction, opposed to analogy and to the genius of an elegant pronunciation, and for this reason ought to be condemned.

pénaud	proprement	sabrétache
pédestrément	propreté	sacrement
peniblement	quatre-temps	saugrené
percépierré	quatre-vingts	saugrenu
percévoir	quelqu'fois	batelier
pésamment	querelle	sensiblement
pésant	quereller	sifflément
pésanteur	querelleur	simplement
pésée	racourtement	sinistrement
péser	raisonnablement	sobrement
péseur	rajustement	sociablement
piètrément	rassemblement	soufflerie
pimprénelle	ratelier	souffletade
pitoyablement	rédemeurer	souffleter
pittoresquement	réglément	souffrîteux
plausiblement	réglementaire	souplement
porté-balle	regonflément	sourdément
porté-chape	rêhâcher	spartérie
porté-crayon	rêhanter	squêlette
porté-croix	rêhasarder	strictement
porté-crosse	rêhaussement	subvenir
porté-faix	rêhausser	sucrerie
porté-feuille	rêheurter	succinctement
porté-lettre	remboursement	superbément
porté-manteau	renflément	superchérie
porté-manchette	renforcement	supportablement
porté-voix	renversement	surprenant
poulvérin	robustement	sursémer
préalablement	romanesquement	survenance
préférablement	ronflément	survenir
prestement	sabrénas	tabletier
probablement	sabrënauder	tendrement

tendrète	tournévent	verdérie
terriblement	ournévis	véritablement
tiercélet	tourtéreau	vertément
tiercement	tourtérelle	vilebréquin
tolérablement	tremblement	visiblement
tombélier	triplément	vitrerie
tonnélier	valablement	vraisemblablement
ournébroche	vendrédi	
ournésol	verdélet	

§ XXXVIII.— That the future and conditional tenses of all the verbs with two consonants in succession before the unaccented *ε* are to be added to the first vocabulary.

To this vocabulary are to be added the future and the conditional tenses of all the verbs with two consonants in succession before the unaccented *ε*.  
Examples.

*Je parlerai tu parleras, &c.*  
*J'enfermerai tu enfermeras, &c.*  
*Je renforcerai tu renforceras, &c.*  
*Je montrerai tu montreras, &c.*  
*Je respecterai tu respecteras, &c.*  
*Je parlerais tu parlerais, &c.*

§ XXXIX.— Typical character of the words composing the first vocabulary.

The perusal of the whole list shows very distinctly that the *ε* could not have been dropped in these words without producing a clashing of consonants which would have rendered the enunciation exceedingly harsh, inharmonious, and even impossible. For instance how could the pronunciation of the words in *blement* be realised without the *ε*? No Frenchman

could produce an articulation like *blm*. The same may be said of almost all the sequences composed of three consonants in the vocabulary, such as *rmn—stn—pln—trm—rnm*. This impossibility of three consonants being pronounced without being divided by their guttural *ε*, forms then the typical character of the words composing our first vocabulary, whether two of the consonants are situated at the beginning of the words or in the middle; and whether they are before or after the *ε*. In most of the words the *ε* is after two of the consonants, but in a few it comes before them.

§ XL.—That the *i* fills the part of a consonant analogous to the liquid *l*, in many words, and in the first and second person of the plural of the conditional mood of all the verbs of the first conjugation.

The words *chancelier*, *chapelier*, *coutelier*, &c., do not appear *graphically* to contain a double consonant, but *phonetically* the *i*, in these words, fills the part of a consonant, in the same manner as the double *l* in liquid syllables like those of *pillar—babiller—briller*, &c.; these *l*'s being pronounced as in *pi-îé—babi-îé—bri-îé*, the *i*'s of the former words are phonetically analogous in the last syllables, their articulation being *chancel-îé—contel-îé—chapel-îé*. For this very reason also, we must add to the vocabulary the first and second persons of the whole range of the verbs of the first conjugation in the plural of the conditional mood, as Mr. Tourrier has very sagaciously remarked, although he did not discover the cause which I have pointed out. I give only a few of these verbs as illustrations.

nous aimërions—vous aimëriez  
 nous blamërions—vous blamëriez  
 nous mangërions—vous mangëriez  
 nous menacërions—vous menacëriez  
 nous dinërions—vous dinëriez

As there are many hundreds of these verbs this addition to the first vocabulary is a very important one.

§ XLII.—Exceptions from words whose *e*'s are constantly guttural, although situated between two consonants only.

The only words in the whole of *Boyer's Dictionary* whose *e*'s are constantly guttural, although not situated before or after a double consonant, are the following :—

désempëser	pënaud	pësanteur
empëser	quërelle	pësée
empësage	quërelleur	pëser
empëseur	quëreller	pëseur
pënard	pësamment	*

These are very insignificant exceptions. For the words in *pes*, which would pronounce *pz*, the articulation would have been very hard. *Penard* and *penaud* are seldom made use of, and they have kept their old pronunciation very likely on that account, for the words in *que* we may think that the graphic form is an obstacle to the contraction, but the pronunciation is almost optional, for we can say *la q'relle—ils se sont k'rellës*.

\* All these words are also written with the guttural *e* in Mr. Feline's *Dictionary*, as well as in Mr. Dufief's.



§ XLII.— Words in which one of the *e*'s being elided another *e* becomes guttural to prevent the contact of three consonants.

In *belle-dé-nuit* — *belle-dé-jour*, and all similar words, the *e* of *de* becomes guttural, because the final *e* of *belle* being silent, *de* is preceded by a consonantal sound. In *rédémeurer*, and a few words of the same kind, the second *e* being elided, the *d* becomes in contact with the *m*, and therefore the syllable *re* assumes the guttural form.

§ XLIII.— The word *fixement*.

In the word *fixement*, and all other similar words, the *e* is pronounced on account of the *x* being the equivalent of *ks*.

§ XLIV.— No hiatuses in the words of the first vocabulary excepting words containing an *h*.

I have not found, in this vocabulary, a single hiatus produced by the meeting of two syllables reciprocally ending and beginning with a vowel. But the following words contain hiatuses on account of the *h*, which comes after their first syllable, viz.:—

déhors	réhâcher	rêhaussement
s'entrê-heurter	rêhanter	rêhausser
s'entrê-hair	rêhasarder	rêheurter

This is caused by the anomalous character of the *h*, which I shall have an opportunity of examining further. These nine words are the only ones in the first vocabulary which cannot be entirely divided into syllables ending with a consonant.

§ XLV.—Connexion of the guttural sound of the *ε* with the fundamental law.

If the *ε*'s had not assumed the guttural sound in the words composing our first vocabulary, many of these words could scarcely be divided into phonetic syllables of any kind. For although it is easy and not inharmonious to say *able* in *admirable*, and *ilment* in *facilement*, because in *able* the *ε* is pronounced in a whisper,\* and because in *il* of *ilment* the *l* vibrates after the *i* before becoming united with *ment*, still the combination of letters *abl* is unutterable without the whispering sound represented by the *ε* mute after the *l*; and *lment* is of a very embarrassed, if not impossible utterance, without a vowel before the *l*, hence the necessity of giving the guttural sound to the *ε* in *admirablement*, which allows the division of the word into syllables ending with a consonant (*admir-ab-lem-ent*). It is seen by this, that the cause of the guttural sound is connected with the fundamental law of syllabication.

§ XLVI.—SECOND VOCABULARY — Containing the whole of the words having a permanent silent *ε*.†

abaissement	abrutissement	accouchement
abandonnement	accaparement	accourcissement
abattement	accidentellement	accrochement
abonnement	accomplissement	accroissement
abouchement	accompagnement	accroupissement

\* That such is the case may be ascertained by uttering the whole word in a whisper, then it will be seen that the last syllable is the same as when the word is pronounced aloud, and also exactly the same as in *admirablement* pronounced in a whisper.

† The silent *ε*'s are printed in italics.

acheminer *	allégoriquement	audacieusement
acheminement *	allèchement	authentiquement
acheter	allemand	avancement
achever	alongement	avantageusement
achèvement	aménagement	avenant
acquiescement	amener	avènement
achoppement	amonceler	avertissement
activement	amortissement	avidement
actuellement	amusement	avitaillement
adjectivement	anéantissement	badinerie
adoucissement	annelet	baguenauder
adroitement	aplanissement	baillement
adverbialement	appeler	balancement
affaiblissement	applaudissement	bandelette
affranchissement	arrachement	batelage
affrètement	arrangement	batalet
agacerie	arrondissement	battement
affirmativement	arroisement	batterie
affadissement	assoupissement	basse-cour
affaïssement	assouvissement	basse-taille
affinement	assujétissement	becqueter
affermisssement	attachement	bêtement
aiguilleter	atteler	betterave
aileron	attendrissement	biaisement
agencement	attentivement	biberon
s'agenouiller	attérissement	bienvenu
agilement	attiédissement	bienvenus
agrandissement	atouchement	bigoterie
alignement	attroupement	bijouterie
allègement	aucunement	bimbelotier

\* In these two words I differ from Mr. Feline, and maintain that the *e*'s in them are never guttural.

binement	brulerie	capitulairement
blanchisserie	brutalement	capricieusement
bottelage	bûcheron	captieusement
bouffonnerie	bulletin	caqueter
bouillonnement	buvetier	caqueterie
boulevard	cabaretier	caqueteur
bouleversément	cachemire	carillonnement
bouillonnement	cacheter	carrelage
bouquetier	cachoterie	carreler
bourdonnement	cadenas	carrefour
bourgeoisement	cadenasser	carrelure
bourrelett	cadnette	casemate
bourrelier	cafetier	casse-cou
bouterolle	cafetière	casse-noisette
boute-selle	caille-botte	casserole
boutonnerie	cailletage	casse-tête
bracelet	cailloteau	cassetin
brandebourg	cailletot	casuellement
braquement	cajolerie	caudebec
brasserie	calepin	causerie
bravement	camelot	cauteleur
briquetage	camelotte	certainement
briqueteur	candidement	cervelas
brisement	caneter	chamoiserie
brise-vent	canepin	chancelant
brocheton	caneton	chanceler
brodequin	canevas	chancellerie
broderie	cannelas	chandeleur
brouillement	cannelure	changement
brouillerie	canoniquement	chanteleure
bruissement	cantonnement	chanterelle
brûlement	capeline	chapeler

chapelet	chicanerie	collectivement
chapelure	chichement	collerette
chaperon	chiquenaude	colleter
chaperonner	chrétiennement	colporteur
chardomeret	chucheter	comiquement
charlatanerie	cimeterre	commandement
charnellement	cimetière	commanderie
charpenterie	circonvénir	commencement
chasselas	ciseler	comparativement
chasseresse	ciseleur	compassement
chatelain	ciselure	compétemment
chatelaine	civilement	complètement
chatelet	clairement	concevable
chatellenie	claquent	concevoir
chatouillement	claquement	conditionnellement
chattemite	claquemurer	congeler
chaudement	classement	conjecturalement
chaudronnerie	clavecin	conjointement
chauffe-pied	cléricalement	conjugalement
chaufferette	clignement	connaissance
chausse-pied	clignotement	consciencieusement
chaussetier	cliqueter	consécutivement
chauve-souris	cliquetis	consentement
chauveté	clochement	consistorialement
chênevière	à cloche-pied	constitutionnellement
chênevis	clocheton	consubstantiellement
chênevotte	coadjutorerie	contenir
chèrement	coassement	contentement
chétivement	cochemar	continuellement
chêvelu	cochenille	contradictoirement
chêvelure	cochenillier	convenable
	cochevis	convenance

convenant	crachement	débouquement
convenir	crachotement	décacheter
conventionnellement	craintivement	décampement
conventuellement	craquement	décèlement
convertissement	craquerie	décevant
copieusement	craqueter	décevoir
coquecigrue	créneler	déchainement
coquelicot	crénelure	déchaussement
coqueluche	crételer	déchêvelé
coqueluchon	crialleries	dechiq <u>u</u> eter
coquemar	criminellement	déchi <u>q</u> uature
coquetier	croassement	déchirement
coquetter <u>i</u> s	crocheter	décochement
coquinerie	crocheteur	décollement
cordialement	crochetons	décolleter
cordonnerie	croulement	décontenancer
corporellement	à croupetons	découlement
côtelette	croustilleusement	découragement
cote-part	croûtelette	décréditement
coterie	cuillerée	décroissement
cotteron	cuilleron	décupeler
cou-de-pied	curedent	dédaignusement
coupe-gorge	curieusement	dédomagement
coupe-jarret	dame-jeanne	défectueusement
coupeller	dameret	défenderesse
couperet	dandinement	définitivement
couperose	dangereusement	défoncement
couperosé	dangereux	défrichement
coupe-tête	déboitement	dégagement
courageusement	débilement	dégeler
couronnement	débonnairement	dégourdissement
coutelas	débonnaireté	déguisement

déguerpissement	deshonnêteté	douzièmement
délaissement	désintéressement	draperie
délassement	despotiquement	droguerie
délicatement	dessaisissement	droitement
délicieusement	dessèchement	drôlement
délogement	détachement	duperie
déloyalement	dételer	dure-mère
démanderesse	détenir	durement
démanteler	deuxièmement	durété
déménagement	développement	dyssenterie
se démener	dévenir	éblouissement
démesuré	dévotement	éboulement
démesurement	diagonalement	ébourgeonnement
démonstrativement	diaboliquement	ébranchement
déniaissement	diamétralement	ébranlement
denteler	difficilement	écachement
dentelure	dignement	écarquillement
dépaqueter	dinanderie	échansonnerie
dépècement	disconvenance	échauffement
dépérissement	disconvenir	échelette
déplacement	discrètement	échelon
dépouillement	distillerie	écheniller
déprévenir	divertissement	échaveau
déracinement	divinement	échévélé
dérangement	dixièmement	échevin
dérnièrement	docilement	échiqueté
désappointement	dogmatiquement	éclaircissement
désavantageusement	domestiquement	écolleter
désanchantement	doucement	économiquement
désenrôlement	doucereux	écoulement
desenvenimer	douilletement	écrivainerie
deshonnêtement	douloureusement	écroulement

effectivement	enclavement	entièrement
efficacement	encochement	entonnement
effronterie	encouragement	entortillement
également	endossement	entraînement
égarement	endurcissement	enveloppe
élancement	énergiquement	enveloppement
élargissement	enfantement	envelopper
élever	enficeler	envenimer
élevure	enfoncement	épaississement
éloignement	engagement	épanchement
embasement	engelure	épanouissement
embaumement	engourdissement	éparpillement
embellissement	engrumer	épeler
emboitement	enjambement	éperon
embrasement	enjaveler	éperonné
embrouillement	enjolivement	épicerie
éméraude	enlaidissement	épluchement
émeri	enlèvement	épousseter
émérilloné	ennemi	épuisement
emmantelé	ennuyeusement	équarissement
emmener	enregistrément	équipement
emmenotter	enregistrer	ergoterie
emmuser	enrichissement	errements
empaqueter	enrôlement	escopetterie
empêchement	enseignement	escroquerie
empereur	ensemencement	espacement
emplacement	ensévelissement	essentiellement
empoisonnement	entassement	établissement
empressement	entendement	étalonnement
emprisonnement	entérinement	étanchement
encaissement	enterrement	éternellement
encavement	entêtement	étincellement



étinceler	faussement	fourmillément
etiqueter	femmelette	fourrelrier
étonnement	fenderie	foutelaie
étouffement	ferrement	fraichement
étourdissement	ferronnerie	franchement
étrangement	fertillement	franchement
étrécissement	feuille-morte	frappe-main
étroitement	feuilletage	frappement
étuvement	feuilleter	fraternellement
évangéliquement	feuilleton	frauduleusement
évanouissement	feverolle	frelaterie
évènement	ficeler	frémissement
éventuellement	fidèlement	frétillement
excessivement	fièrement	friperie
exclusivement	figement	friponnerie
exemplairement	figuerie	frissonnement
exhaussement	figurativement	froidement
explicitement	filerie	froissement
extraordinairement	filialement	frôlement
extrêmement	finalelement	fromagerie
fabuleusement	finasserie	froncement
facétieusement	finement	frottement
fâcherie	flammerolle	fructueusement
facilement	flatterie	frugalement
faisanderie	flottement	fruiterie
fallacieusement	follement	fumeron
fanfaronerie	foncièrement	fumeterre
faquinerie	fondamentalement	fureter
fastidieusement	fondement	furieusement
fastueusement	fonderie	furtivement
fatalement	formellement	gagerie
fauconnerie	fortuitement	gagne-pain

<i>gagne-pétit</i>	<i>gracieusement</i>	<i>habillement</i>
<i>galanterie</i>	<i>graillement</i>	<i>habituellement</i>
<i>galerie</i>	<i>grammaticalement</i>	<i>hachereau</i>
<i>galetas</i>	<i>grandelet</i>	<i>haléter</i>
<i>gantélet</i>	<i>grandement</i>	<i>hallebarde</i>
<i>ganterie</i>	<i>grassement</i>	<i>hallebardier</i>
<i>gargouillement</i>	<i>gratuitement</i>	<i>hameçon</i>
<i>gâte-métier</i>	<i>gravelée</i>	<i>hanneton</i>
<i>gauchement</i>	<i>graveleux</i>	<i>happe-chair</i>
<i>gaucherie</i>	<i>grièvement</i>	<i>happelopin</i>
<i>gausserie</i>	<i>grièveté</i>	<i>happelourde</i>
<i>gazonnement</i>	<i>grimelin</i>	<i>haquenée</i>
<i>gazouillement</i>	<i>grimelinage</i>	<i>haquetier</i>
<i>gémissement</i>	<i>grimeliner</i>	<i>harmonieusement</i>
<i>généralement</i>	<i>grincement</i>	<i>harmoniquement</i>
<i>généreusement</i>	<i>griveler</i>	<i>harnachement</i>
<i>gentilhommerie</i>	<i>grognement</i>	<i>hasardeusement</i>
<i>gibecière</i>	<i>grommeler</i>	<i>hatelettes</i>
<i>gibelette</i>	<i>grondement</i>	<i>hâtivement</i>
<i>gisement</i>	<i>gronderie</i>	<i>hâtiveté</i>
<i>glapisement</i>	<i>grosserie</i>	<i>haussecol</i>
<i>glorieusement</i>	<i>grossièrement</i>	<i>haussement</i>
<i>gloussément</i>	<i>grossièreté</i>	<i>hautainement</i>
<i>gloutonnement</i>	<i>grossissement</i>	<i>haut-de-chausse</i>
<i>gloutonnerie</i>	<i>grouillement</i>	<i>haute-contre</i>
<i>gobelet</i>	<i>grumeleux</i>	<i>haute-lice</i>
<i>gobelin</i>	<i>guillemets</i>	<i>hautement</i>
<i>gobe-mouche</i>	<i>guilleret</i>	<i>haveneau</i>
<i>godelureau</i>	<i>guilléri</i>	<i>hennissement</i>
<i>goguenard</i>	<i>guinderie</i>	<i>héréditairement</i>
<i>goguenarder</i>	<i>habillement</i>	<i>hermétiquement</i>
<i>gouttelette</i>	<i>habileté</i>	<i>héroïquement</i>

heureusement	implicitement	involontairement
hideusement	imprimerie	inutilement
hiérarchiquement	impurement	ironiquement
historiquement	incivilement	irrégulièrement
hobereau	inclusivement	irreligieusement
hochement	inconvenance	isolement
hoche-queue	inconvenant	itérativement
honnêtement	indévotement	jaillissement
honteusement	indignement	jappement
hoqueton	indigoterie	jaquemart
horizontalement	indiscrettement	javeleur
horlogerie	individuellement	javeline
hostilement	industrieusement	javelot
hôtellerie	inégalement	joaillerie
hottereau	infanterie	jobelin
houppelande	inférieurement	jolivetés
huguenot	infidèlement	journellement
huissérie	infructueusement	joyeusement
huitièmement	ingénieusement	judiciairement
humainement	ingratement	judicieusement
humidement	iniquement	jugement
hyperboliquement	injurieusement	juuiverie
hypothétiquement	insidieusement	jumeler
identiquement	insoutenable	jurement
illusoirement	intégralement	laborieusement
immatériellement	intensivement	laceron
immédiatement	intérieurement	lâchement
impartialement	intimement	lacheté
impérativement	intrépidement	laconiquement
imperieusement	intuitivement	laideron
impersonnellement	invalidement	laiterie
impétueusement	investissement	lamperon

langoureusement	magistralement	matelote
lapereau	magnanimement	matereau
lascivement	magnifiquement	matériellement
latéralement	majestueusement	maternellement
lave-main	maintesfois	mathématiquement
lavement	maintenant	matoiserie
lèche-frite	maintenir	maussadement
légalement	maintenu	maussaderie
légerement	maladroitement	mécaniquement
légèreté	malémort	méchanceté
légitimement	malencontreusement	mécontentement
lendemain	mal-habilement	médecin
lentement	malheureusement	médecine
pont-levis	malhonnêtement	médéciner
libéralement	malicieusement	médiatement
licencieusement	malignement	mégisserie
licitement	mouchérons	mélodieusement
lieutenances	mandement	mêmement
lieutenant	mannequin	ménagement
ligement	manquement	mentalement
liquidement	mantelet	menterie
littéralement	manteline	méritoirement
logement	manuellement	merveilleusement
louveteau	marguillerie	mesquinement
louveter	maritalement	messengerie
louvétier	marqueterie	métaphoriquement
loyalement	marroquinerie	métaphysiquement
lubriquement	massepain	méthodiquement
lunetier	massivement	miaulement
machemoure	matelas	militairement
machinalement	matelot	minauderies
maconnerie	matelotage	ministériellement

miquelets	naïvement	oiseler
miquelot	naïveté	oiseleur
miraculeusement	nantissement	oisiveté
miroiterie	naqueter	omelette
miséricordieusement	nasalement	onctueusement
modiquement	nationalement	onzièmement
moinerie	naturellement	oratoirement
mollement	nécessairement	orbiculairement
molleton	négativement	ordinairement
monarchiquement	nettement	orgueilleusement
mondainement	nettété	originaiement
monstrueusement	neutralement	originellement
moquerie	neuvièmement	osselet
mortellement	niaisement	ossements
moucheron	nigauderie	ossèret
moucheter	niveleur	outrageusement
mouchetures	nivellément	pacifiquement
mousqueterie	noisetier	pagnoterie
mousseline	notoirement	panetière
mousseron	nouvellément	panneton
mouvement	nullément	pansement
moyennement	numériquement	pantelant
mugissement	obliquement	panteler
muletier	obscurcissement	papegai
mûrement	occasionnellement	papelard
muselière	oculairement	papérasse
muserole	odieusement	papérasser
musicalement	œilleterie	papetier
mutinerie	œilleton	paquebot
mutuellement	offensivement	paraboliquement
mystérieusement	officiellement	parachever
mystiquement	officieusement	pareillement

parément	peremptoirement	poissonnerie
parfaitement	perfidement	politiquement
particulièrement	périlleusement	poltronerie
passement	pernicieusement	pommelé
passementer	perpendiculairement	pommèraie
passementerie	perpétuellement	pompeusement
passe-partout	personnellement	ponctuellement
passe-port	pétillement	pontificalement
passereau	philosophiquement	populairement
passivement	physiquement	porcelaine
patelinage	piaillerie	positivement
pateliner	picotement	postérieurement
patelineur	picoterie	potelé
pâtenôtre	piétinement	potélet
paternellement	pierreries	potentiellement
pâtisserie	pieusement	poterie
patriotiquement	pince-maille	pou-de-soie
pavement	pincement	poupeton
pêcherie	pintereau	poupetonnière
pedanterie	piquénique	précairement
pélerin	piteusement	précieusement
pélerine	placement	prélever
pèlerinage	plaitivement	premièrement
pellèterie	plaisanterie	présentement
peloton	platement	présidialement
pêcheresse	pleinement	présomptueusement
pêcherie	pleure-pain	prête-nom
pédanterie	plomberie	prévenant
penchement	plumasserie	prévenir
pendeloque	pocheter	prévotament
pénitencerie	poétiquement	primitivement
pentecôte	pointillerie	principalement

privativement	racourcissement	réellement
processionnellement	rachetable	régalement
prochainement	racheter	régulièrement
prodigalement	radicalement	remboîtement
prodigieusement	radoucissement	rembourrement
proditoirement	raffermissement	rembrunissement
progressivement	raffinement	rembuchement
projeter	raffinerie	remplacement
promenade	rafraichissement	renforcement
promener	rajeunissement	rengagement
promenoir	raillerie	renseignement
promptement	ralentissement	rensement
prophétiquement	ramener	renvelopper
proportionnellement	ramequin	renvenimer
provenant	rampement	respectivement
provenir	rançonnement	respectueusement
provenu	rapetasser	resplendissement
proverbialement	rapetisser	rétablissement
provisionnellement	rapidement	rétrécissement
pruderie	rappeler	ricanement
prunelaie	rapprochement	richement
publiquement	raqueton	ridiculement
puceron	rarement	rigidement
pudiquement	rareté	rigoureusement
purement	rasement	riverain
pyramidalement	rateler	roitelet
quarteron	ravalement	rompement
quatrièmement	ravauderies	rondelet
quellement	ravissement	rondement
quittement	ravitaillement	ronge-maille
rabaissement	rayonnement	roquefort
racommodement	réatteler	rôtisserie

roturièrement	savonnerie	somptueusement
roucoulement	savourément	songe-creux
rouge-gorge	scandaleusement	sonnerie
rouge-queue	scientifiquement	sophistiquerie
roulement	scolastiquement	sorcellerie
rubannerie	scrupuleusement	sordidement
rudement	sèchement	sottement
rugissement	sécheresse	soubassement
ruisseler	séditieusement	soudainement
rustiquement	sellerie	soulagement
saccagement	sençon	soulèvement
sacramentale	senévé	soulever
sacrilègement	sens-dessus-dessous	soutènement
sagement	sensuellement	soutenir
saignement	sentencieusement	souvenance
sainement	septièmement	se souvenir
saintement	sergenterie	souvenir
sainteté	sérieusement	souverain
saisissement	serrement	souveraineté
salement	serrurerie	spacieusement
salsepareille	servilement	spécialement
salutairement	sévèrement	spécieusement
samedi	signalément	spécifiquement
saquebute	sincèrement	sphériquement
satiriquement	singulièrement	splendidement
sautereau	sixièmement	stoïquement
sauterelle	soigneusement	studieusement
sautillement	solidairement	stupidement
sauve-garde	solidement	subitement
savaterie	solitairement	sublimement
saveter	sommairement	subsidiairement
savetier	sommellerie	substantiellement



subtilement	tirailerie	traquenard
successivement	tire-botte	trémoussement
sucement	tire-bouchon	tremperie
superficiellement	tire-ligne	trépignement
supérieurement	tire-lire	tréssaillement
superlativement	tire-pied	treizièmement
superstitieusement	tiretaine	tricherie
surhaussement	tissanderie	triomphalement
surlendemain	toilerie	triperie
surnaturellement	tombereau	trivialement
synodalement	tonneler	troisièmement
synthétiquement	tonneleur	tromperie
tacheter	tonnelerie	truanderie
tacitement	tousserie	tumultuairement
taillanderie	tortillement	tumultueusement
taquinement	tortueusement	tyranniquement
taquinerie	totalement	ultérieurement
tardivement	tout-de-bon	unaniment
tartelette	tout-de-suite	uniquement
tartuferie	toute-fois	universellement
tatonnement	toute-puissance	usuellement
tellement	toute-science	usurairement
temporairement	tracasserie	utilement
temporellement	tracément	vaguement
tendelet	traditionnellement	vainement
ténement	tragiquement	valetage
terre-neuve	traitement	valetaille
textuellement	traitreusement	valeter
théoriquement	tranquillement	valeureusement
tièdement	transissement	validement
tintement	transplantement	vanterie
tiraillement	transversalement	vasselage

vauderoute	victorieusement	vivement
vaudeville	vieillesse	vocalement
vénallement	vigoureusement	voilerie
venderesse	vilainement	voleter
véniellement	vilement	volontairement
verbalement	violement	voltigement
verbeusement	vipereau	voluptueusement
verroterie	virement	vomissement
vertueusement	virtuellement	vulgairement
vêtement	virilement	zibeline
vicieusement	vitement	

§ XLVII.—That the future tenses, and the first, second, and third persons of the singular, and the third person of the plural of conditional mood, of all the verbs which after their root contain an unaccented *e* preceded by a single consonant, are to be added to the first vocabulary.

In contradistinction to the pronunciation of the future tense of the verbs with two consonants before the unaccented *e*, mentioned at the end of the first vocabulary, we must add to the present list the future tense of the verbs which after their root contain an unaccented *e*, preceded by a single consonant, and which in this case is constantly mute. Example:—

je mangerai	j' arriverai	j' apprêterai
tu mangeras	tu arriveras	tu apprèteras
il mangera	il arrivera	il apprêtera
nous mangerons	nous arriverons	nous apprêterons
vous mangerez	vous arriverez	vous apprêterez
ils mangeront	ils arriveront	ils apprêteront

And we must add also the first, the second, and the third persons of the singular, and the third person of the plural of the conditional in the same verbs.

je mangerais	j' arriverais	j' apprêterais
tu mangerais	tu arriverais	tu apprêterais
il mangerait	il arriverait	il apprêterait
ils mangeraient	ils arriveraient	ils apprêteraient

§ XLVIII.—Conclusive remarks on the cause of the elision of the E.

In this second vocabulary the E is constantly elided in virtue of the law of contraction, that is, in order to reduce the syllables to the smallest possible number. *Ch*, as in *achever* (ach'ver) and *gn* liquid, as in *dignement* (dign'ment) acting as single consonants. So stringent is the rule that the contraction even takes place when the E is situated between two consonants of the same kind. Thus we say *coadjutor'rie* for *coadjutorerie*, pronouncing the two r's separately, but dropping the E—*deuxièm'ment* for *deuxièmemment*—*intim'ment* for *intimement*—*honnêt'té* for *honnêteté*, pronouncing the two m's and the two t's very distinctly. It is evident, therefore, that the genius of the pronunciation allows the uttering of two consonants in contact, the one at the end of a syllable, the other at the beginning of the next syllable: whilst it excludes as much as possible the pronunciation of three consonants in succession.

This contraction, which reduces the number of syllables by one, at least in each word of our second vocabulary, does not interfere, as we have already seen in the first chapter, with the division into syllables ending with a consonant. Instead of having *ab-aiss-ëm-ent*, we have *ab-aiss'-ment*, instead of *ach-em-in-em-ant*, *ach'-min'-ment*. The elision only ministers to the great *desideratum* in languages, shortness of expression, by dismissing a vowel, as useless

between two consonants, both already in contact with an anterior or a posterior vowel.

The only words in which I find the *ɛ* dropped, to allow the clashing of three consonants, are *cervelas*, *porcelaine*, *quarteron*, *pelletterie* (two silent *ɛ*'s), *tartellette*, and *salsepareille*; still the *ɛ* may be pronounced in every one of these cases. Mr. Féline preserves the *ɛ* in *porcelaine* and *salse-pareille*; Mr. Dufief in *cervelas* and *porcelaine*; but I think the *ɛ*'s in these words are usually silent in conversation, at least in Paris; and therefore I cannot avail myself of the authority of these authors.

There are upwards of one thousand three hundred words in the second vocabulary, and the insignificance of these exceptions is the best proof of the stringency of the principle which regulates the elision of the *ɛ*, and its guttural pronunciation; viz.: the absence or the presence of a third consonant before or after the two enclosing the vowel. The six words above contain each an *r* or an *l*, and it will be seen that these two letters sometimes form an exception to the exclusiveness of the rule which forbids the clashing of more than two consonants in the connexions between separate words.

‡ XLIX.—THIRD VOCABULARY.—Words containing a variable muto-guttural *ɛ*, or muto-guttural *ɛ* proper.\*

(All the *ɛ*'s are in italics with the breve *ɛ*).

běsace	běsicles	běsoin
běsacier	běsogne	cě

\* The expression muto-guttural *ɛ*, ought to belong only to those of the words contained in this vocabulary, since our analysis has fixed the real character of the *ɛ*'s of the two other vocabularies.

<b>cēla</b>	<b>děpuis</b>	<b>mēnuisier</b>
<b>cēpendant</b>	<b>děssous</b>	<b>mēnuiserie</b>
<b>cērise</b>	<b>děssus</b>	<b>nē</b>
<b>cērisier</b>	<b>děvancer</b>	<b>pēlage</b>
<b>chēmin</b>	<b>děvant</b>	<b>pēlard</b>
<b>chēminée</b>	<b>děvenir</b>	<b>pēlé</b>
<b>chēminer</b>	<b>děvin</b>	<b>pēler</b>
<b>chēmise</b>	<b>děviner</b>	<b>pēlisse</b>
<b>chēmisette</b>	<b>děviser</b>	<b>pēlote</b>
<b>chēnet</b>	<b>děvoir</b>	<b>pēloter</b>
<b>chēval</b>	<b>gēler</b>	<b>pēlouse</b>
<b>chēvaleresque</b>	<b>gēlée</b>	<b>pēluche</b>
<b>chēvalerie</b>	<b>guēnille</b>	<b>pēlure</b>
<b>chēvalet</b>	<b>guēnipe</b>	<b>pēnaillon</b>
<b>chēvalier</b>	<b>guēnon</b>	<b>pētit</b>
<b>chēvance</b>	<b>guēnuce</b>	<b>pētitement</b>
<b>chēvaucher</b>	<b>jē</b>	<b>pētit-maitre</b>
<b>chēvet</b>	<b>jēter</b>	<b>quē</b>
<b>chēveu</b>	<b>jēton</b>	<b>quēnouille</b>
<b>chēville</b>	<b>lē</b>	<b>rēbaisser</b>
<b>chēviller</b>	<b>lēçon</b>	<b>rēbander</b>
<b>dē</b>	<b>lēvain</b>	<b>rēbaptiser</b>
<b>dēbout</b>	<b>lēvant</b>	<b>rēbâter</b>
<b>dēça</b>	<b>lēvantin</b>	<b>rēbattere</b>
<b>dēdans</b>	<b>lēvée</b>	<b>rēbelle</b>
<b>dēlà (au)</b>	<b>lēver</b>	<b>rēbénir</b>
<b>dēmain</b>	<b>sē lēver</b>	<b>rēblanchir</b>
<b>dēmander</b>	<b>lēvure</b>	<b>rēboire</b>
<b>dēmeurant</b>	<b>mē</b>	<b>rēbondir</b>
<b>dēmeure</b>	<b>mēnu</b>	<b>rēbondissement</b>
<b>dēmeurer</b>	<b>mēnuet</b>	<b>rēbord</b>
<b>dēmi</b>		<b>rēborder</b>

r��bouchement	r��changer	r��construire
r��boucher	r��chanter	r��consulter
r��bouillir	r��charger	r��conter
r��bourgeonner	r��chasser	r��contracter
r��bours	r��chausser	r��convenir
r��boutonner	r��cherche	r��convoquer
r��bras	r��chercher	r��copier
r��brasser	r��chign��	r��coquille��ment
r��brider	r��chigner	r��coquiller
r��brouiller	r��choir	r��corder
�� r��broussepoil	r��ch��te	r��corriger
r��brousser	r��clus	r��cors
r��broyer	r��cluse	r��coucher
r��brunir	r��clouer	r��coudre
r��buffade	r��cogner	r��coupe
r��but	r��coiffer	r��couper
r��butant	r��coin	r��courber
r��buter	r��coller	r��courir
r��cacher	r��commandable	r��cours
r��cacheter	r��commandation	r��cousse
r��carreler	r��commander	r��couvrable
r��cassis	r��commencement	r��couvrement
r��c��lement	r��commencer	r��couvrer
r��c��ler	r��composer	r��cr��pir
r��c��leur	r��compter	r��creuser
r��censer	r��conduire	se r��crier
r��c��page	r��conduite	r��cro��tre
r��c��per	r��connaissable	r��crue
r��c��vable	r��connaissance	r��cruter
r��c��veur	r��connaissant	r����u
r��c��voir	r��conna��tre	r��cueil
r��change	r��conquerir	r��cueille��ment

r�cueillir	r�dorer	r�fournir
r�cuire	r�dormir	r�frain
r�cul	r�doubl�ment	r�frapper
r�culade	r�doubler	r�fr�ner
r�cul�	r�doutable	r�fr�re
r�cul�ment	r�doute	r�friser
r�culer	r�douter	r�frogn�ment
� r�culons	r�dresser	r�frogner
r�dancer	r�dressement	r�froidir
r�d�battre	r�f�cher	r�froissement
r�d�clarer	r�fa�onner	r�frotter
r�d�faire	r�faire	r�fus
r�d�jeuner	r�fait	r�fuser
r�d�lib�rer	r�faucher	r�gagner
r�d�livrer	r�fendre	r�gain
r�d�mander	r�fermer	r�gard
r�d�molir	r�ferrer	r�gardant
r�descendre	r�f�cher	r�garder
r�d�vable	r�figer	r�garnir
r�d�vance	r�fixer	r�geler
r�d�vancier	r�flatter	r�germer
r�d�venir	r�flets	r�gimb�ment
r�d�vider	r�fletter	r�gimber
r�d�voir	r�fleurer	r�g�tre
r�dingotte	r�fluer	r�g�tr�r
r�dire	r�flux	r�gonfl�ment
r�diseur	r�fonder	r�gonfl�r
r�distribuer	r�fonte	r�gorg�ment
r�distribution	r�forger	r�gorger
r�d�te	r�fouler	r�go�ter
r�dompter	r�fouloir	r�gratter
r�donner	r�fourbir	r�gratterie

ręgrattier	ręlèvement	ręmédier
ręgreffer	ręlever	ręmélér
ręgret	ręliage	ręmémoratif
ręgrettable	ręliet	se ręmémorer
ręgretter	ręlier	ręmęner
ręguinder	ręlieur	ręmercier
ręjaillir	ręligieuse	ręmerciements
ręjaillissement	ręligieusement	ręmęsurer
ręjaunir	ręligieux	ręmettre
ręjet	ręligion	ręmeubler
ręjęter	ręligionnaire	ręmise
ręjęton	ręlimer	ręmiser
ręjoindre	ręlique	ręmonte
ręjouer	ręlire	ręmonter
ręjouter	ręliure	ręmontrance
ręlâche	ręloger	ręmontrer
ręlâchement	ręlouer	ręmordre
ręlâcher	ręluire	ręmors
ręlais	ręluisant	ręmorque
ręlancer	ręlustrer	ręmorquer
ręlater	ręmâcher	ręmoucher
ręlatif	ręmaçonner	ręmoudre
ręlation	ręmanger	ręmouiller
ręlativement	ręmaniement	ręmous
ręlaver	ręmarchander	ręmuage
ręlaxation	ręmarcher	ręmuant
ręlaxer	ręmarrier	ręmue-ménago
ręlayer	ręmarquable	ręmuement
ręlent	ręmarque	ręmuer
ręlęvaillęs	ręmarquer	ręmueuse
ręlevę	se ręmasquer	ręnaissance
ręlevęe	ręmęde	ręnaissant



rénaitre	réparer	réplet
rénard	réparaître	répleuvir
rénarde	répartir	répli
rénardeau	répas	réplier
rénardier	répasser	réplisser
rénardièrè	répasseur	réplonger
rèneiger	répasseuse	répolir
rènettoyer	répaver	réporter
rèniement	répayer	répos
rènier	répêcher	réposée
rènieur	répeigner	réposer
rènifler	répeindre	réposoir
rènifleur	répeint	répoussant
rèniveller	répendre	répoussement
rènoircir	répenser	répousser
rènom	répentance	réprendre
rènommé	répentant	réprèneur
rènommée	répentie	réprésentant
rènommer	répentir	réprésentatif
rènonce	répercer	réprésentation
rènoncement	réperdre	réprésenter
rènoncer	répère	réprêter
rènonciation	répèser	réprièr
rènoncule	répeuplément	réprise
rènovation	répeupler	répriser
rènouement	répic	réprochable
rènouer	répiler	réprocher
rènouvellement	réplacer	réproduction
rènouveler	réplancheyer	réproduire
se rénouveler	réplanter	répromettre
répâitre	réplâtrage	réquérant
se répâitre	réplâtrer	réquérir

rêquête	rêtâter	rêtrancher
rêquêter	rêteindre	rêtravailler
rêquin	rêtendre	rêtremper
rêquis	rêtêñir	rêtresser
rêquise	rêtenter	rêtroussement
rêsaluer	rêtêñir	rêtroussis
rêssasser	rêtentissant	rêtrouver
rêssaigner	rêtentissement	rêvaloir
rêssaisir	rêtêñu	rêvanche
rêssaler	rêtêñue	rêvenant
rêssauter	rêtirade	rêvendeur
rêssécher	rêtiré	rêvendication
rêsseller	rêtirement	rêvendiquer
rêssemblance	rêtirer	rêvendre
rêssemblant	rêtoiser	rêvêñir
rêssêmeler	rêtomber	rêvente
rêssentir	rêtondre	rêvêñu
rêsserrement	rêtordement	rêverdir
rêsserrer	rêtordre	rêverdissément
rêssort	rêtors	rêvernir
rêssortir	rêtorte	rêvers
rêssortissant	rêtoucher	rêverseau
rêssouder	rêtour	rêverser
rêssource	rêtourne	rêvêtement
rêssouvenir	rêtourner	rêvétir
rêssuer	se rêtourner	rêvétissement
rêtaille	s'en rêtourner	rêvirement
rêtaillement	rêtracer	rêvirer
rêtailler	rêtraire	rêvisiter
rêtaper	rêtrait	rêvivre
rêtard	rêtraite	rêvoir
rêtarder	rêtranchement	au rêvoir

rěvoler	sěmelle	sěrinette
rěvouloir	sěmer	sěringuat
rěvoyager	sěmestre	sěringue
rěvue	sěmestrier	tě
sě	sěmeur	těnir
sěcond	sěmi	těnon
sěcondaire	sěmillant	vělours
sěconde	sěmis	věloute
sěcondement	sěmoir	vělouter
sěconder	sěmonce	věloutier
sěcouement	sěmoule	vělu
sěcouer	sěrai	věnaison
sěcourageable	sěras	věné
sěcourir	sěra	věnelle
sěcours	sěrons	věnets
sěcousse	sěrez	věneur
sěcret	sěront	věnimeux
sěcrètement	sěrait	věnin
sělon	sěrais	věnir
sěmailles	sěraient	věnu
sěmaine	sěrein	věnue
sěmainier	sěrin	

2 L.— Differential characters between the E's in the third vocabulary and the E's in the first and second vocabularies.

We have seen from the examination of the words of the second vocabulary that the E's are constantly silent when enclosed between two consonants only, whilst the E's of the first vocabulary keep a guttural sound on account of the additional presence of one or more consonants before or after the two first ones. Whatever may be the position in a sentence of any

of the words contained in these two first vocabularies, these *E*'s preserve their respective character of guttural or silent, since the pronunciation depends exclusively on the intrinsic structure of the words.

The case is not the same with our third vocabulary, the *E* which enters into the composition of the first syllable of each of the words is sometimes silent, sometimes guttural, according to the nature of the last syllable of the word which precedes it in a sentence. And it is as instructive as satisfactory to remark that the contrast afforded by the comparison between the two first vocabularies explains at once the cause of the variability in the words of the present list.

§ LI.—That the *E*'s in the third vocabulary become guttural by analogy with the words of the first vocabulary.

The first *E*'s in the words of the third vocabulary are guttural when they are preceded by a word ending in a consonantal sound; thus we say *bellé cêrise*, (*bell' cêrise*); because the *e* of *belle* being dropped, the syllable ends in a consonantal sound; and these *E*'s remain mute when the anterior syllable terminates by a vowel sound, as in *des cerises*, (*déc'risés*) so that in the first case the *E* becomes guttural by analogy with the *E*'s in our first vocabulary; in order to prevent the clashing of three consonants in succession; and in the second case the *E* remains silent, for the same reason as in our second vocabulary, in virtue of the law of contraction, in order to reduce the syllables to the smallest possible number, and to allow

the liberated consonant to form with the antecedent vowel a syllable ending with a consonant.

§ LII.—That the contracted pronunciation is not absolutely imperative, but is the rule in the immense majority of cases.

This contracted pronunciation is not, however, so stringent as to be always absolutely imperative, for sometimes it is optional to pronounce either way, thus we say, *j'ai besoin* or *j'ai b'soin* (*bzoïn*), the first being more emphatic, the second more colloquial. Still, in the immense majority of cases the *e* of the first syllable in these words is elided in polished conversation, as well as in the academical style of delivery, according to the rule of elision explained in our first chapter.

§ LIII.—Illustrations of the guttural and the silent *e* in monosyllables.

The whole of the monosyllables contained in this vocabulary—*ce—de—je—le—me—ne—que—se—te*—assume the guttural sound when placed before any of the other words in the same vocabulary, and then this last word gives in its first consonant to the monosyllables to form a syllable ending with a consonant. Thus we have—

*ce* cheval—*céch*-val  
*de* secouer—*dés*-couer  
*je* devine—*jéd*-vine  
*le* petit-maitre—*lép*-ti maitre  
*me* remercier—*mér*-mercier  
*ne* devinez-vous pas?—*néd*-vinez—vous pas  
*se* retirer—*sér*-tirer  
*te* lever—*tél*-ver

Whilst these same words situated between a vowel sound and a word beginning with a consonant, drop their *e*'s to allow the consonant being attached to the anterior vowel, as in the following examples:—

à ce qu'il paraît—aç-qu'il paraît  
 il n'a pas de pain—il n'a pad-pain  
 mais je suis pressé—maij-suis pressé  
 j'ai déchiré le papier—j'ai déchirél-papier  
 voulez-vous me prêter—voulez-voum-prêter  
 nous ne parlons pas—noun-parlons pas  
 qui que vous soyez—quiq-vous soyez  
 il faut se dépêcher—il faus-dépêcher  
 tu te fâches—tut fâches

§ LIV.—When the phrase contains several muto-guttural syllables.  
 (Illustrations in the note.)

If it happens that the phrase contains several muto-guttural syllables in succession, these mono-syllables may remain mute before another muto-guttural syllable; and then the latter becomes guttural, as in *que je devine*—quëj-dëvine. This has been so fully explained in the first chapter that I need not enter into more details on this account. It will appear sufficiently evident that the preceding illustrations give an additional strength to the views developed in the beginning of the book.\*

\* Many good illustrations of the elisions are to be found in Mr. Dufief's *Nature Displayed*. The following are very excellent ones, which Mr. Tourrier quotes from this last-named author—  
 “c'est ce que je ne souhaite pas du tout et ce que je ne souhaiterai jamais;” pronunciation—c'est-c 'que je n' souhait pas du tout et c' que je n' souhait'rai jamais,—and “quand vous serez, le même, vous me trouverez le même;” pronunciation—quand vous sré l' mêm, voum trouverez l' même.”

§ LV.—That the *e* of *je* is not elided before particular consonants.

There are some exceptions to the contraction of the monosyllables ending with a muto-guttural *e* proper, which Mr. Tourrier has well illustrated in his little book, and which we must not omit noticing here.

The *e* of *je* is generally elided when it comes before a consonant at the beginning of a sentence, thus we say—*j' parle, j' mange, j' donne, j' parie, j' répète*, &c., but it keeps a guttural sound in *jé chante, jé joue, je siffle*. It appears, therefore, that the tendency of two consonants to be pronounced in succession is sometimes checked by an incompatibility, incoalescence, or antipathy between two particular consonantal articulations, although I think, not to so great an extent as has been admitted by orthoepic writers.

§ LVI.—That the contraction is sometimes optional in monosyllables.

Sometimes also the contraction is optional in monosyllables, for although we often drop the *e*, as in *le papier* (*l' papier*), *de la viande* (*d' la viande*), *ce matin* (*c' matin*), we can very well pronounce—*lè papier, dè la viande, cè matin, jè donne, jè parie, jè répète*—principally if we wish to express ourselves with well marked emphasis.

§ LVII.—Exceptions for the *e* and *i* to the incoalescence of triple consonantal sounds.

An exception to the feature which so distinctly characterises the two first vocabularies, viz.: the absence of three consonants in succession, is observed in the connexion of the first syllable of a number of

words, of the third vocabulary, with anterior syllables ending in a vowel sound. Thus, in *j'ai rebroussé chemin*, we say j'ai-r'broussé, &c.; à regret, pronounces ar-gret—mon secret, pronounces mons-cret—le reflux, —pronounces lër-flux.

The absorption of the consonant by the preceding vowel is very strongly marked, as if it were in order that it should be removed as far as possible from the contact of the other two: in all the words of this kind the second consonant is either an *l* or *r*; with the former there are in our list eighteen words; whilst of those with the *r* there are no less than sixty-six.

The great number of words beginning in RE forms a character which cannot fail exciting attention; the third vocabulary contains six hundred and fifty-five words, and of these, five hundred and four begin with the syllable RE, leaving only one hundred and fifty-one for syllables in *be, ce, che, de, ge, gue, je, le, me, ne, pe, que, se, te, ve*. This, together with the fact, that in the words beginning with a double consonant (in *Boyer's Dictionary*,) those having an *r* for their second consonant are in the proportion of thirty to eight of the others, or nearly four to one, shows that the *r* forms an exception, and may enter into combination with two other consonants; and, to a certain extent, the same character belongs to the *l* also.

§ LVIII.—That the third vocabulary contains more than three hundred verbs, which, conjugated throughout their simple tenses, multiply by twenty-four times its present size.

Although the words having a variable *e* are only



six hundred and fifty-five in number in our vocabulary, the list will receive a vast increase from the consideration that it contains three hundred verbs, which, conjugated throughout their simple tenses, multiply the vocabulary by no less than twenty-four times its present size.

§ LIX.—Remarks on the muto-guttural *ε* at the end of words, and on the aspirated and mute *h* as forming hiatuses.

The *ε*, without accent, at the end of polysyllabic words is generally silent, except when it is followed by an aspirated *h*; then it generally assumes the guttural sound.

This is an anomaly which requires a short explanation.

The so called aspirated *h*, very likely was once really aspirated, as it is still now in the English language. But it has long since lost the character of a consonant, and is *never* aspirated in France at the present time. Thus we pronounce, *la harpe—la haine—le hasard—le héros—la hollande*; as if these words were written *la-arpe—la-aine—lě-asard—lě-éros—la-ollande*. The *h* only preventing the article from losing its vowel. Mr. Merlet, in his treatise on the pronunciation, gives five words, in which he says, that *h* is aspirated as in the English language. These words are *haleter—harceler—hargneux—harpe—harpie*. I have only to remark that, in my opinion, Mr. Merlet is mistaken, at least this is not the Parisian pronunciation, nor that of the inhabitants of the north of France.

The *h* has become a complete anomaly in the

spoken language, when silent it is absolutely of no use, and when called aspirated, as it has lost its proper sound, it only occasions the most disagreeable hiatuses. For instance, what can be more inharmonious for a teacher than hearing the verb *hair* conjugated *properly* (!) by a pupil; there is the preterit as an example, where, in four cases, (marked thus \*) there are three vowels pronounced in succession at a marked distance the one from the other.

\*je hais—jé-a-i  
 \*tu hais—tu-a-i  
 il haît—il-a-i  
 \*hous haîmes—nou-a-îmes  
 \*vous haîtes—vou-a-îtes  
 ils haïrent—il-a-ïrent

And it is to be remarked that in the third person it is materially impossible to pronounce according to the rule of the aspirated H, as the *l* cannot be pronounced without uniting it with the *a*, *il haît* being pronounced *ila-i*.

So strong, however, is the custom, that a French lady who would venture to pronounce *le hasard* as *l'azar*; or *des haricots* as *dézarico*, *des harengs*, *dézarán*, instead of *lě-azar*, *dé-arico*, *dé-aran*, would be marked for life in fashionable society, as having received her education in the kitchen.† For the same reason the *ε* of monosyllables like *je*, *le*, *mé*, *de*, &c., is not elided, but keeps the guttural pronunciation before words with the aspirated H, as in *lě héron*,

† Fashionable society, however, cannot help itself when it has to say *par hasard*; it must say, *parazar* in spite of the grammatical rule.

*lě hasard, il sě hâte, fromage dě hollande, &c.*; and even words whose E, in every other case, remains mute, retakes a guttural pronunciation when in juxta position with what is called an aspirated H. Thus we have *uně haie, une bellě harpe, cettě hache, la mauvaisě honte, &c.* These locutions, however, are so inharmonious that they ought to be, and in general are, avoided by persons of good taste, although in the last example the hiatus has a current circulation, the phrase being in great request.

§ LX.—On words ending with a double consonant followed by an unaccented E—Character of the liquids L and R.

Mr. Tourrier has justly remarked that the E in these words is faintly uttered before passing on to the next word, when the latter begins with a consonant. The reason of this is the peculiar nature of the L and R which associate with other consonants only as ultimate syllabic consonants. Out of about two thousand five hundred and sixty words beginning with double consonants in the French language, two thousand five hundred and forty have for their second consonants either an L or an R, and there is not a single case in the whole dictionary of a word beginning by either of these letters before another consonant. In all words with three consonants the L and R always come the first or the last, never in the middle, (see § LVII and LXIII); whence it appears that this letter cannot be uttered in French between two other consonants, whether explodents or continuants; thus the second E in *être* will assume the guttural sound in *étrě sûr*, because the R is unutterable between T

and s; and the same is the case in all other consonantal combinations of the same kind. I give a few words for illustration.

agréable	fondre	quatre
coudre	mancœuvre	timbre
couleuvre	foudre	théisme
couple	pondre	tigre
maigre	poudre	notre
maitre	perdre	votre
paraître	spectacle	le nôtre
massacre	chiffre	le vôtre
montre	être	&c.
mordre	mettre	

These E's are really guttural when one of the consonants is an R, as in *maigrē chère, maitrē d'armes*. But the guttural sound is weaker or like a whisper when the second consonant is an L: for instance, in *une couplē dē perdrix—un spectaclē charmant*: these last examples I quote from Mr. Tourrier's *French as it is Spoken*, and the student will find in this little book many useful remarks on the elision of the E, and on the pronunciation in general. For similar reasons the pronouns *votre, notre*, are pronounced *rot, not*, in conversation, before a consonant, thus we say—*vo' fils, vo' fille, vo' mère*, but the second consonant is uttered before a vowel, *votr' ami, notr' ouvrage*, &c. When, however, we pronounce emphatically, as in reciting the LORD's prayer, the E assumes the guttural sound, and we say *notrē père qui êtes aux cieux*, &c.

The E is also sometimes guttural at the end of a word when the following syllable is a diphthong containing a phonetic *i*, as in *je n' ajoutē rien*. The *i*

in this case playing, as I have explained in § XXVII, the part of a third consonant.

§ LXI.—Conclusion of the second chapter—Synoptic table of the syllabic divisions caused by the elision of the *e*—Suggestions to orthoepists.

As to the bearing of the facts contained in this second chapter upon the general synoptical law enunciated in the first, we have seen that with the exception of nine, containing an aspirated *h*, there is not in the first vocabulary another word which cannot be divided into syllables ending with a consonant (always keeping in view the exception for the last syllable).

The general character of the words of the second vocabulary is, that they are for the most part composed of three graphic syllables with a few interspersed of four or five syllables. These have been reduced by the elision of the *e* of one syllable each, which brings two consonants in contact in the middle of the words, and the division into graphic syllables is marked between these two consonants by the phonetic disappearance of the *e* at the end of the anterior syllable, as if it were dropped at the end of a word. This is so highly favourable to the syllabic consonantal desinenace that in looking through the whole vocabulary I do not find a single hiatus in the words which enter into its composition.

The following table offers a concise recapitulation of the syllabic division caused by the elision of the mute *e*; and I consider this table as forming of itself the most stringent argument in favour of my views.

SYNOPTIC TABLE.—Representing the division into syllables ending with a consonant produced by the elision of the *e* between two consonants in the middle of words.—The first perpendicular column represents the final consonants of the anterior syllables, and the first horizontal line the initial consonants of the next syllables; thus the number 28 in the column *p* *x* shows that there are 28 cases in the language in which this syllabic division is placed between the *p* and the *x* by the elision of the *e*—the *i* represents the liquid *Li*g.

	B	D	F	G	J	K	L	i	M	N	P	R	ç	T	V	Z	SH	GN
B							6	2				3	1					12
D	3		1			2	6	28	3	1	22	7			1			74
F						2		1	2		2							7
G								1	3		2							6
J				1	1	3	22				6			1				34
K	2	3	1			6	60	4				1	17					94
L	2						153	1	1	17	17	6						197
i	1						20			11	6							38
M		1		1	1	11	18	7	10	3				3		2		54
N					1	7	44		1	24	1	7	5					90
P				2		10	8			17		7					1	45
R	2	1	1		1	6	74		1	3		8						97
ç					2	10	106	2	4	22		5	4					155
T			1		1	32	57	12	3	35	2	3						146
V				1	1	18	44	22		5	1	12						104
Z						6	90			3				1	1			101
SH			1			1	2		31	1	1	10		15	5			67
GN									9									10
	10	5	5	5	1	10	123		769	55	14	192	13	104	32	2	1	1321

It appears to me that the simple fact of the *ε*, which was at first a sonorous vowel, having, by dint of time, become silent in the middle of so many French words, clearly points out that there is naturally a more intimate connexion between a consonant and an anterior vowel than between this same vowel and the consonant which follows; for if the *v* of *souvenir*, for instance, had not had a greater affinity with the preceding vowel symbol *ou* than it had for the following *ε*, that same *ε* would not have been so invariably dropped after the consonants in such a large number of words as exhibited in the table above. These words, or at least a great part of them, would have continued to be syllabled like *sou-vé-nir*, according to the view adopted by all past grammarians. But the very fact of the *ε* being invariably dropped, and thus commanding forcibly the same typical syllabication as in *souv'nir*, bears evidence to the existence of a *general physiological cause*, which brings the consonants at the end of the syllables.

The contractions of French words and periods appear to be merely a subservient feature of this cause to which the phonetic character of the French language, as established by the fundamental law, must be attributed.

I submit these remarks to those orthoepists who, like Mr. Latham and Mr. Alexander J. Ellis, are endeavouring to trace out the relations between vowels and consonants, in all languages, by very elaborate and minute investigations. But this subject is further alluded to in the concluding chapter of these investigations. (See § LXXVII and LXXVIII).

As to the third vocabulary, it has already been remarked that since the words which it contains, when united with an anterior word, assimilate with either of the two first vocabularies, it follows that in their associations with other words they range themselves under the same laws which I have traced for both.

I have now concluded the analytical inquiries which form the subject of this second chapter. These researches have revealed new features which did not unfold themselves in my synthetical investigations. They have confirmed the truth of the views exposed in the first chapter; but they have shown more clearly the real cause of the variable pronunciation of the muto-guttural E, and fixed the limits of these variations. For, whilst the synthetical method has prompted the establishment of the practical rule that the E is elided whenever it follows a vowel sound, and is pronounced gutturally, whenever it follows a consonantal articulation. The complete analysis of the facts has pointed out with the unquestionable evidence of mathematical accuracy, that *the guttural pronunciation is commanded by the euphonic necessity of avoiding the discordance which would be occasioned by the clashing of three consonants in direct succession.*



## CHAPTER III.

### THE FRENCH SYSTEM OF CONSONANTAL SEQUENCES.

§ LXII. — General remarks — Consonantal sequences in words without silent or guttural *E*'s.

Having obtained, from the analytical study of the mute-guttural *E*, the preceding generalisations, so strikingly pointing out the contraction, in virtue of which two consonants are brought together in the same word, by excluding the pronunciation of the *E* which keeps them graphically asunder; and having, on the other hand, recognised the repulsive effect produced by the presence of a third consonant, which impels the mind to preserve the guttural sound of the *E*, in order to maintain the distance between this third consonant and the other two; the question now arises, whether the phonetic character of the consonantal sequences in the words having neither a guttural nor a mute *E* in their composition, corresponds with the results obtained by the investigations contained in the last chapter.

The double associations of consonants in the middle of words are so frequent that no analytic detail is necessary to show that they form one of the leading features of the language. There is not a page in any book, which does not exhibit a large number of

these combinations; and they are not limited to particular consonants, but embrace the whole of the consonantal alphabet. It will be therefore sufficient for my object to record simply the circumstance as a general and self-evident fact, which any one may ascertain with the utmost facility. The only remark that I think it necessary to make on that account is, to add to what I have said in § XXX, that these double consonants, in the middle of words without a silent *e*, mark as clearly the division of syllables as in the words of our second vocabulary.

But in regard to the succession of more than two consonants in the body of words, without the interpolation of a muto-guttural *e*; in order to ascertain whether the composition of the French language was opposed to these combinations, I have constructed the following tables, which comprehend the whole of the words with such sequences in *Boyer's Dictionary*.

§ LXXIII.—TABLE I.—French words having three phonetic consonants between two sonorous vowels. (*In all these words the c pronounces as a k.*)

b s c	5	107	214
b s t	27	s t r	78
c t r	12	r b r	5
l b r	4	r c b	2
l t r	4	r c l	3
s c l	3	r c r	3
s c r	36	r d r	2
s g r	7	r f r	2
s p l	7	r p l	5
s p r	2	r p r	7
		r s p	4
		r s t	4
		r t r	9
		x f (as <i>k s f</i> )	3
		x p (as <i>k s p</i> )	36
		x q (as <i>k s k</i> )	1
		x t (as <i>k s t</i> )	26
		Total	297

Here is a complete list of these words.

abstème	consubstanciel	électricité
abstenir	consubstanciellement	électrique
abstergent	démonstrable	électriser
absterger	démonstration	engastriloque
abstersif	démonstratif	enregistrement
abstersion	démonstrateur	enregistrer
abstinence	démonstrativement	esclandre
abstinent	descripteur	esclavage
arbrisseau	descriptif	esclave
arcboutant	description	escrime
arcbouter	désobstructif	escrimer
astragale	destructeur	escrimeur
astral	destruction	escroc
astreindre	dextérité	escroquer
astrigent	directrice	escroquerie
astrolabe	discrédit	escroqueur
astrologie	discret	esprit
astronomie	discrètement	estrade
astronome	discrétion	estragon
astronomical	disgrâce	estramaçon
balustrade	disgracier	estramaçonner
catastrophe	disgracieusement	estrapade
circonscription	disgracieux	estrapader
circonscire	distraction	estrapasser
conscrition	distraine	estramer
conscrit	distribuer	estropié
constriction	distributeur	estropier
constringent	distributif	exfoliatif
constructeur	district	exfoliation
construction	doctrinaire	s' exfolier
construire	doctrine	expansif
consubstantialité	électrice	expansion

expatrier	extase	indiscret
expectant	s' extasier	indiscrétion
expectation	extatique	indiscrètement
expectatif	extension	industrie
expectoration	exténuation	industriusement
expectorer	exténuer	industrieux
expédient	extérieur	inexpérience
expédier	exterminateur	inexpérimenté
expéditif	extermination	inexpiable
expédition	exterminer	inexpugnable
expéditionnaire	externat	inextinguibilité
expérience	externe	inextinguible
expérimental	externes	inextirpable
expérimenté	extinction	infiltration
expérimenter	extirpateur	infiltrer
expert	extirpation	instructif
expiation	extirper	instruction
expiatoire	extorquer	instruire
expier	extorsion	instruit
expiration	fortrait	instrument
expirer	gastrilogue	instrumental
exportation	gastronomie	instrumenter
exposant	gastronome	instrumentiste
exposé	halbran	interprétatif
exposer	halbrené	interprétation
exposition	halbrener	interprète
expulser	halbréda	interpréter
expulsif	illustration	interstice
expulsion	illustrer	jurisprudence
expurgatoire	illustrissime	lustrage
exquis	imprescriptibilité	lustrale
extant	imprescriptible	lustrer

lustrine	perspective	sarcloir
maltraiter	perspicacité	semestrier
marbrer	perspicuité	séquestration
marbreur	perspiration	séquestrer
marbrier	portrait	sextuple
marbrière	portrait	sinistrement
mercredi	portraiture	souscripteur
meurtrier	prescriptible	souscription
meurtrière	prescription	souscrire
meurtrir	prescrire	soustraction
meurtrissure	prétexter	soustraire
monstrueusement	prescription	substance
monstrueux	proscrire	substantiel
monstruosité	proscrit	substantiellement
obscur	protectrice	substantif
obscurcir	quarteron	substantivement
obscurcissement	reconstruire	substituer
obscurément	redistribuer	substitut
obscurité	redistribution	substitution
obstacle	registrer	superstitieusement
obstination	rescription	supersticieux
obstiné	rescrit	superstition
obstinément	resplendir	surplus
obstiner	resplendissement	surplomb
octroi	resplendissant	surplomber
octroyer	restreindre	surplus
orfraie	restrictif	an surplus
orfoi	restriction	surprenant
ostracisme	restringent	surprendre
ostrogot	sanscrit	surprise
perdreau	sarcler	transgresser
perdrix	sarcleur	transgresseur

transgression	transplantement	transsubstancier
transplantation	transplanter	tricot
transplanté	transsubstanciation	ultramontain

§ LXIV.—TABLE II.—Words with four consonants in succession.

This is a complete list of these words.—(Number 53.)

abstractif	exploitation	extraordinaire
abstraire	exploiter	extrordinairement
abstrait	explorateur	extravagamment
abstrus	explorer	extravagance
dextrement (as kstr)	explosion	extravaguer
excrément	expres	extravasation
excrémenteux	expressément	extravaser
excrétion	expressif	extrême
excroissance	expression	extrêmement
explétif	exprimable	extrêmes
explicable	exprimer	extrémité
explication	extra	inexplicable
explicite	extraction	inexprimable
explicitement	extradition	inextricable
expliquer	extraire	obstructif
exploit	extrait	obstruction
exploitable	extrajudiciaire	obstruer
exploitant	extrajudiciairement	

§ LXV.—That the words with three or four consonants are very rare exceptions—Argument from these words in favour of the fundamental law.

The details in the first table show that out of the 297 words with three consonants, 189 contain an R. In 10 I find an L, and in 66 the third articulating sound is due to the duplicate character of the x,

which pronounces like *ks*. This leaves only 32 words, in *bsk* (5) and *bst* (27) with three consonants without an *R* or an *L*. This last exception is equivalent to *one* word in 789 of the whole of *Boyer's Dictionary* (about 25,260); whilst the total number (comprising the *R*'s and *L*'s) forms an exception of *one* triple consonantal combination in every 85 words.

As to the words with four consonants in succession, we see that there are only 53 such words in the language, and, with the exception of the first five and the three last, the quadruple combination is due to the duplicate sound of the *x* (as *ks*); most of these words are only used by comparatively well educated persons; and it may be well imagined that, such persons having received the first impressions from learning the words in books, the eye has kept its influence, in preserving the phonetic equivalents of the graphic symbolisation, against the tendency of the euphonic law; in proof of this it may be mentioned that there is an unmistakable disposition, amongst children and the uneducated, to drop the *k* of the *x* (*ks*) and to pronounce *esplication*, *extravagant*, &c., for *explication*, *extravagant*, &c.

In computing together the words of the two lists we have 350 words with more than two consonants in succession, in the 25,260 of the *Dictionary*, this is equal to one word in seventy-two, and gives the exact fraction of the general exceptions, including the *R*'s and *L*'s as third and fourth consonants.

We can conclude, therefore, from these computations, that the character of the French consonantal system, deduced from the examination of the whole

dictionary, proves that the triple and quadruple associations in the words without any graphic guttural E's are strictly rare exceptions, and that the phonetic genius of the language is conformable to that which we have recognised in the words of our three vocabularies. Consequently, if, in these vocabularies, the E regulates the pronunciation, either by assuming a guttural sound or by remaining mute, this only takes place in order to assimilate the special words containing the E to the general mass of the other words, the double consonantal associations being the rule and the utterance of a third consonant, a well defined and clearly circumscribed exception.

Further, it is to be remarked that the syllabication of two hundred and ninety-five, out of the two hundred and ninety-seven words having three consonants, obliges us to place two of the consonants at the beginning of a syllable, leaving only one for the syllable which precedes ; so that we have *oc-troi*, *con-scription*, *as-tringent*, *ek-spérience* (for *expérience*), &c.: assimilating thus, as remarked in § xxx, the second syllables of these words to the first syllables of words beginning with two consonants. In the whole of these words, there are only two whose first syllables end with two consonants, viz.: *arc-boutant* and *arc-bouter*. These words, being technical and seldom made use of, might be considered as having preserved their pronunciation as being composed of two separate words ; but it is to be remarked that the combination *cb* is not utterable without a pause or a silence between the two consonants.

Now, as it has been demonstrated that the single



consonants in the middle of words are to be united with the anterior vowels, and that the syllabication in all those having a double consonant is to be placed between the two, it follows that all the words in the dictionary (still with the reserve of the last syllable in one half of the words) range themselves under the synoptic formula or fundamental law which we have traced in the first chapter; and thus a complete analysis of the whole language shows that it is in reality composed of words dividing into phonetic syllables ending with a simple consonantal sound.

§ LXVI.—Nature of syllables at the beginning of words—French words beginning with two consonants—Per centage of each sort.

To complete the study of the French consonantal associations it remains to consider the nature of the syllables at the beginning and at the end of words; for as these are to be placed, reciprocally, in contact with other initial and final syllables, our investigations would remain imperfect if the phonetic character of the first and last syllables was not brought to light by a detailed and complete examination.

The whole of the words in *Boyer's Dictionary* have been, therefore, divided into the following classes, showing the nature of the initial and final syllables.

A.—Number of words in which the first consonant is followed by the letter L.

In bl .....	70	} 540.
cl .....	117	
fl and phl.....	115	
gl .....	73	
pl .....	165	

**B.—Number of words in which the first consonant is followed by the letter R.**

br .....	270	}	1,999.
or and chr.....	246		
dr .....	57		
fr .....	205		
gr .....	270		
pr .....	536		
tr .....	403		
vr .....	12		

**C.—Number of words in which the letter S is followed by another consonant.**

sc and sq (as sk).....	39	}	174.
sp .....	63		
st .....	72		

**D.—Rare combinations.**

gn .....	1	}	22.
mn .....	1		
pn .....	2		
ps .....	7		
sb .....	1		
sm .....	2		
sph (as sf).....	6		
sv .....	1		
x (as g z) .....	1		

Total number of French words beginning }  
with two consonants ..... } 2,735.

**Number of French words beginning with three consonants.**

scr .....	9	}	32
str .....	23		

*Number of words beginning with a vowel.*

a—ai—an—am—au, &c. . . . .	2,102	} 5,853.
e—eau—en—em—ei—eu, &c. .	1,851	
i—in—im . . . . .	1,148	
o—oi—on—om—ou—œ, &c. .	452	
u . . . . .	94	
y . . . . .	6	

Number of words beginning with a single con-  
sonant. . . . . } 16,940.

Total number of words in *Boyer's Dictionary* ..25,260.

We may well strike out of these tables the words beginning with three consonants, since they are very rare exceptions—thirty-two in the whole language, about one in eight hundred words, every one of them, containing an R. There will then remain the following result. (Fractions being neglected for the sake of clearness, and as insignificant for theoretical speculations.)

67 words in every 100 begin with a single consonant.

22 .....ditto.....with a vowel.

11 .....ditto.....with two consonants.

§ LXVII.—ON THE FINAL SYLLABLES OF FRENCH WORDS.—Permanent vowel desinences. Permanent consonantal desinences—Variable consonantal desinences—A. Words terminating with a vowel sound—Details and list of these words (see the note). B. Words terminating in a single permanent consonantal sound—List of words ending with a *grapho-phonetic* consonant, or a consonant (without a silent e) constantly uttered. C. Words ending with a double consonantal sound—A complete list of the seventy-one words, without a silent e, whose double consonants are always pronounced (in the note). D. Words ending with three phonetic consonants. *Recapitulation*—Per centage of each sort.

This part of our analysis is most complete, as it embraces the whole of the words in *Boiste's vocabulary of Rhymes*, which contains 31,085 words.

The final syllables in the French language offer to

English students difficulties which it requires time and application to overcome, on account of the variability of the last consonants in a large number of words. The following enumeration comprehends the entire range of the modifications, either graphic or phonetic, which are observable in the whole system.

PERMANENT VOWEL DESINENCES.

1.—Words ending with a grapho-phonetic sound as *bonté, vertu, admiration, parlerai, mangera, &c.*

2.—Words ending with a mute E after a vowel, as *folie, aimée, emus, attendrie.*

3.—Ending with a permanently silent consonant, *tabac, papier, (tabac à priser pronouncing taba-à-prisé, papier-à-lettre).*

PERMANENT CONSONANTAL DESINENCES.

4.—Ending with a consonant constantly uttered, either before a word beginning with a vowel or before a consonant. Examples. *Air, hiver, bal, cognac, avoir, finir, recevoir.*

5.—Ending with one consonant followed by a silent E, as in *sage, flûte, rose, prudence*, and in the feminine adjectives *douce, joyeuse, discrète, prudente, &c.*

6.—Ending with two consonants, one of which is constantly silent, the other permanently uttered either before a vowel or before another consonant. Examples. *Renard, (renar-affamé)—boulevard, (boulevar-éloigné) vert, (le ver-et le bleu) tort—(il a tor-ou raison).*

7.—Ending with two consonants always uttered as in *fisc, ouest, exact, onix (oniks')*, &c., or followed by a silent E, as in *exemple, vendre, moutarde, &c.*

8.—Ending with three consonants, constantly uttered, followed by a silent E. Examples. *Astre, arbre, pourpre, perdre, &c.*

VARIABLE CONSONANTAL DESINENCES.

9.—Ending with a consonant, silent at the end of a sentence or before another consonant, but uttered before a word beginning with a vowel.

N.B.—This last class is rather intricate; for it happens that the last consonant being usually silent, as in the words ending in *at, as, et, ant,* and *and*, reassumes its sound or takes that of another consonant in particular cases; thus we say, *un homme grand et bien fait* (*gran | et bien fait*); but we say, *un grant homme—le sang est rouge* (*le san | est rouge*, but, *sank-et (é) eau, il'épt Franc et sincère—Fran et sincère*, but, *c'est un Frank-étourdi—un chat enragé* (*cha | enragé*), but, *chat-en-poche*, sounding the *t*, &c.

A.—Words terminating with a vowel sound.

The following list comprehends the permanent vowel desinences marked 1, 2, 3, and also the variable desinences whose final consonant is silent of itself or before another consonant, but occasionally resumes its sound when intimately connected with a word beginning with a vowel. To *isolate* as much as possible these variable desinences we give, in a note, a complete list of the terminations in which the consonant is constantly silent, even when the words are united with another beginning with a vowel.

It is almost needless to remark that the words

with a variable desinence do not interfere with consonantal combinations, since the utterance of their final consonant only takes place before a vowel.

I.—Number of words ending graphically in ha, a, ac, as, at, <i>pronounced a. (ah)</i> .....	375
II.—Number of words ending in é, ée, eps, er, ès, etz, est, et, ié, ez, ers, ai, aie, egs, ays, ais, eis, aye, oué, ouée, <i>pronounced è è (ai)</i> .....	6,029
III.—Number of words ending graphically in uis, uit, ie, i, ies, is, it, ai, oui, <i>pronounced i (ee)</i> .....	1,707
IV.—Number of words ending in au, aut, aux, o, oc, ophs, op, os, ôt, <i>pronounced o and ô</i> .....	602
V.—Number of words ending in u, ue, us, ut, ux, <i>pronounced u</i> .....	501
VI.—Number of words ending in an, anc, eng, and, amp, en, ant, ent, <i>pronounced an (nasal)</i> ....	2,790
VII.—Number of words ending in aim, ain, ein, aint, ient, ien, iens, in, inc, inq, inct, int, oin, oints, oins, <i>pronounced in (nasal)</i> .....	759
VIII.—Number of words ending in on, ion, illon, om, omb, ond, ont, <i>pronounced on (nasal)</i> (without counting most of the verbs).....	1,820
IX.—Number of words ending in un, unt, <i>pronounced un (nasal)</i> .....	14
X.—Number of words ending in the diphthongs eu, eue, eut, eux, ieux, yeux, <i>pronounced eu</i> ....	457
XI.—Number of words ending in oi, oy, ois, oix, oie, <i>pronounced oi (ouah)</i> .....	126
XII.—Number of words ending in ou, oug, oue, oup, ous, out, oud, <i>pronounced ou</i> .....	199
Total number of words terminating phonetically in a } vowel sound.....	16,069*

\* This category comprehends the whole of the verbs of the first conjugation (about four thousand three hundred verbs) in *er*, *parler*, *manger*, *approprié*, &c., at least when used colloquially, and also the numerous series of the substantives in *ier* (six

B.—Words terminating in a simple permanent consonantal sound. (No. 4, 5, and 6.)

I.—Words ending graphically in ab, aube, ibe, imbe, oube, ube, amb, ombe, ob, pronounced <i>b</i> .....	58
II.—Words ending in ek, ac, ec, ic, inque, ique, onque, onc, ouque, uc, uque, auque, onc aue, eue, euque, oc, oq, ouque, pronounced in <i>c</i> (as <i>k</i> ).....	832
III.—Words ending in ache, enche, eche, iche, inche, oche, onche, uche, anche, pronounced as <i>ch</i> (as <i>sh</i> in English) .....	244
IV.—Words ending in ade, ande, aide, aude, ède, id, ide, inde, od, ode, oide, onde, oude, ud, ude ..	588
V.—Words ending in afe, auffe, ef, efe, æuf, if, imphe, ofe, ophe, oif, oiffe, omphe, ouf, oufe, uf, ufe, pronounced <i>f</i> .....	458
VI.—Words ending in ague, ègue, igue, ogue, ongue, ougue, ugue, angue .....	106
VII.—Words ending in age, auge, ange, ege, ige, inge, oge, ouge, onge, uge, pronounced as <i>j</i> .....	573
VIII.—Words ending in aile, eul, eule, il, ile, ol, ul, ule, al, ale, alle, olle, oil, oile, ole, oule, oul, oule, pronounced <i>l</i> .....	1,352

hundred and fifty-four) and the following list, extracted from the whole of *Boiste's Dictionary of Rhymes*, which completes the series of these words.

almanach	allemand	tisserand	danger
estomac	armand	truand	étranger
tabac	brigand	drap	fromager
lacs	caimand	échecs	horloger
caoutchouc	chaland	ceps	imager
convainc	différend	andouillers	léger
vainc	flamand	foyers	lignager
seing	friand	volontiers	linger
banc	galand	nez	longer
blanc	gand	nœud	louager
étang	gland	barrager	manger
fer-blanc	marchand	berger	marager
hareng	ordinand	bocager	ménager
orang-outang	révérend	bonlanger	mensonger

IX.—Words ending in am, ame, em, ême, emme, im, yme, ime, ome, ommè, oume, um, ume, <i>pronounced m</i> .....	325
X.—Words ending in ane, anne, one, en, enne, ene, eune, ine, one, aune, une, aine, oine, <i>pronounced n</i> .....	920
XI.—Words ending in ampe, empe, ompe, ope, oupe, upe, ope, aupe, impe, ep, ip, <i>pronounced p</i> ....	149
XII.—Words ending in air, air, ère, oir, er, oir, ore, aure, uir, uire, are, air, eur, eure, ir, eurs, eurt, or, orre, ors, orps, ort, our, ourt, ourd, oure, ours, ur, eure, ard, art, ord, are, eure, erre, ers, ert, ière, <i>pronounced r</i> .....	3,712
XIII.—Words ending in ace, asse, ance, ice, isse, once, ousse, uce, usse, aisse, esse, ais, oisse, osse, ausse, ince, us.....	975
XIV.—Words ending in ante, ente, ainte, einte, inte, ointe, onte, unte, aite, êtes, ote, aute, uite, uit, ate, ette, ante, ite, oite, oute, ute, ûte, <i>pronounced t</i> .....	1,282
XV.—Words ending in ave, auve, ove, euve, eve, ive, oive, ouve, uve, <i>pronounced v</i> .....	177
XVI.—Words ending in aise, èze, euse, inze, ise, onze, uise, az, ase, èse, oise, ouse, ose, use .....	501

messenger	bond	baril	joug
oranger	facond	chenil	loup
passager	fécond	éméril	minuit
péager	fond	fusil	muid
potager	furibond	gentil	flux
ranger	gond	nombril	reflux
viager	moribond	outil	arrêt
déjeuner	plafond	persil	bénêt
diner	puibond	sourcil	genêt
foyer	rond	zinc	intérêt
loyer	rubicond	broc	protêt
plaidoyer	second	croc	têt
noyer	vagabond	escroc	volontiers
plomb			



XVII.—Words ending in aille, ails, aie, eil, eille, enil,  
euille, uille, ouille, ouil, *pronounced as liquid l* 409

Total number of words ending in a permanent sim- }  
ple consonantal sound ..... } 12,611\*

\* It will be remarked from the list of syllables above that a large number of them terminate with a silent *e*. The presence of this *e* being an unmistakable sign that the consonant is always uttered, but many words terminate with a consonant which is always pronounced although the silent *e* is wanting. The following list therefore has been arranged as forming the counterpart of the list of words whose last consonant is always silent.

*List of words ending with a grapho-phonetic consonant—or a consonant (without a mute e) constantly uttered, whether the word is pronounced by itself or at the end of the sentence, or in connection with another word beginning either with a vowel or a consonant.*

#### GENERAL CATEGORIES.

All words (without any exception) ending in al (number 315), in als pronouncing al (3), in el (118), in eul (8), in ol (22), in oil (3), in oul (2), in ul (8), total .....	479
All words ending in ail, eil, euil, ouil (liquid) .....	57
All words ending in ic and uc .....	22
All words ending in af (1), ef (11), euf or œuf (6), if (350), ouf (2), uf (1) .....	371
All words ending in um (pronounced ome) 12 .....	12
All words ending in ar (22), in art and ard, pronouncing ar (138), in ars, pronouncing ar (5), in eur (1,001), in ir (432), in oir (208), in or (28), in our (32), in ur (10) ...	1,876
PARTICULAR permanent consonantal desinences† .....	303
Total of words having a grapho-phonetic simple consonant.	3,120

† The following is a complete list of these particular desinences, which may be useful to teachers as well as students. The words are in the alphabetical order of the last syllables.

**C.—Words ending with a double consonantal sound.**

Ending in ble 507, in bre 44, cle 35, ct and cte 49, cre 30, in x and xe (pronouncing ks) 49, in dre 115, in fle 29, in fre 23, in gle 26, gme 11, gne (liquid) 115, in gre 21, in lbe 1, in lc 4, lde 1, lfe or lphe 4, inlje 4, in lme 5, lpe 5, lse 7,

### PARTICULAR PERMANENT CONSONANTAL DESINENCES.

(Total 303.)

In all the following words the consonant is invariably uttered ; whilst in other words ending in the same manner, the consonant may be silent.

ab hoc et ab hac zigzag	copeak	cher
ammoniac	échéa	daler
armagnac	grec	enfer
bac	pec	ether
bazac	rebec	faber
bissac	romestec	frater
bivouac	salamec	garniser
boubak	sec	gaster
clac	hem	hier
cornac	flair	hiver
cotignac	impair	hydropiper
crac	nompair	jupiter
cric-crac	pair	kalendar
cul-de-sac	vair	lucifer
fric-frac	maïs	maner
galac	abraham	mâchefer
havresac	Islam	magister
lac	sclam	mer
miemac	siam	outremer
ornagac	cap	messer
ressac	hanap	pater
sac	jalap	stathouder
sangiac	jap	sept (sette)
sumach	sparadrapp	er like ère, or air ver
tac	gaz	zer
tic-tac	avec	cler (pron. clair)
tillac	bec	manclere
trac	caudebec	mero
tric-trac	caudec	perd (pron. pair)

lte 23, lve 5, mne 1, ple 22, pre 15, ps and pse 9, pt and pte 15, rbe 26, in arc, arke, orc, and orque, 39; in rche 12, in arde 76, in rfe 2, rgue 11, in rge (rj) 45, in rie 7, erme 60,

verd (pron. vair)	reperd	avril	bord
convers (air)	requiert	babil	debord
devers	ressert	béril	désaccord
divers	rouvert	cabril	destribord
envers	sert	connil	lord
perds	souffert	famil	mylord
pers	alguasil	foutrnil	nord
pervers	anil	grénil	ord
repers	brésil	rénil	rebord
revers	bil	péril	sabord
sers	bissextil	accessit	stribord
tiers	canabil	déficit	tapabord
travers	candil	granit	<i>Verbs.</i>
univers	chartil	in-dix-huit	démord
vers	cil	prétérit	détord
concert (air)	civil	transit	mord
convert	colinil	zénith (it)	remord
déconcert	douzil	subit	retord
decouvert	exil	rob	tord
desert	fil	bloc	un os
dessert	grosil	choc	bouc
disert	il	coq	lourd (our)
expert	incivil	défroce	sourd (our)
haubert	ménil	estoc	sud
hubert	mil	froc	talmud
ouvert	mirtil	hoc	album
pivert	morfil	manioc	arctium
saucé-robert	partil	roc	balsamum
vert	pistil	toc	coagulum
acquiert	profil	troce	infundibulum
appert	puéril	ephod	laudanum
conquiert	sextil	soif	pensum
entrouvert	sil	adonc	retentum
offert	subtil	donc	septum
ouvert	tortil	onc	te deum
perd	nil	abord (pron. or)	vade-mecum
reconquiert	viril	accord	veni-mecum
reconvert	volatil	habord	agnus

rne 70, rpe 13, rse 50, rte 51, rve 11, rze 1, sque (sk) 43, spe 1, sme 181, in ste 314, tme 4, in tre 188, in vre 39. Total of words ending with a double consonantal sound, 2,430.\*

*D.—Words ending with three phonetic consonants.*

In ctre, 1, in lcre 1, ltre 2, kste (xte) 6, rele 2, rbre 2, rdre 12, rgne 6, rpre 1, rtre 6, scle 1, stre 32, xtre 3, (these last properly have 4 consonants in succession as xtre is pronounced kstre). Total of words ending with three phonetic consonants, 75.

*Recapitulation.*

Words ending with a vowel sound (A) .....	16,089
Words ending with consonantal sounds (B, C, D,) ..	15,016
Total.....	31,085

*Per Centage.*

52 words in every 100 terminate with a vowel sound.

48 „ in „ „ with a consonantal sound.

[Viz., 40 in 100 with a simple, and 8 in 100 with a double or triple consonant.]

angelus	crocus	phœbus	volvulus
bacchus	foetus	quibus	ut
balanus	hiatus	rêbus	bismuth
blocus	humérus	sus	chut
bolus	motus	talus	lut
calus	obus	us	sud
carolus	omnibus	utérus	talmud
choléra-morbus	orémus	vénus	
convolvulus	polus	virus	

\* Amongst the words having a terminal double consonant always pronounced, the following 71 are the only ones of which the pronunciation is not indicated by a silent *z*.

talc	rapt	compact	balast
intact	konismark	cerf	dropax
contact	mark	phénix	antrax
relaps	park	orix	borax

§ LXVIII.—Possible combinations between the last and first syllables of the words in the dictionary—Results in a table.

From the preceding table we obtain the following results :—

The last syllables of 100 words being connected with the first syllables of 100 other words, form 10,000 *possible* associations in the numerical proportions enumerated below.\*

A.—8 words ending with 2 phonetic consonants with 11 words beginning with 2 phonetic consonants ..	88
B.—8 words ending with 2 phonetic consonants with 22 words beginning with a vowel.....	176
C.—8 words ending with 2 phonetic consonants with 67 words beginning with 1 phonetic consonant ..	536
D.—40 words ending with 1 phonetic consonant with 11 words beginning with 2 phonetic consonants ..	440
E.—40 words ending with 1 phonetic consonant with 22 words beginning with a vowel .....	880

\* We neglect the words terminating with triple consonantal sounds as constituting an exception so inconsiderable (1 in 400,) that it could not sensibly affect the general phonetic character of the language, even if these associations were left entirely to chance.

climax	direct	tact	fisc
contumax	indirect	arc	christ
meningophylax	inexact	érix	antéchrist
smilax	relaps	murex	strict
exact	cocatrix	perplex	ours
laps	médianox	quies	ture
-préfix	infect	distinct	busc
sandix	suspect	succinct	musc
storax	est	larynx	cobalt
thorax	lest	lynx	malt
mars	ouest	pharynx	onix
abject	test	yacht	matrix
circonspect	zest	larix	
correct	index	sphinx	

F.—40 words ending with 1 phonetic consonant with 67 words beginning with 1 phonetic consonant....	2,680
G.—52 words ending with 1 vowel with 11 words begin- ning with 2 phonetic consonants.....	572
H.—52 words ending with 1 vowel with 22 words begin- ning with a vowel .....	1,144
I.—52 words ending with 1 vowel with 67 words begin- ning with 1 phonetic consonant .....	3,484
Total.....	10,000

§ LXIX.—Modifications to be introduced in the table of possible combinations between words, by the inflexions of verbs.

But the results expressed above must be considered only as a first step towards elucidating the problem of the combinations between the last and first syllables of French words; for the desinenes which we have given, although complete, as embracing the whole of the words in the general language, and the inflexions of pronouns, do not comprehend the whole of those of substantives and adjectives, and are exclusive of most of the mute *E*'s and *s*'s which mark the feminine and the plural of adjectives and nouns, as well as of the whole of the inflexions of the verbs.

However, in examining closely the various series of adjectives and nouns which are modified by the signs of the feminine and the plural, we soon perceive that the relative per centage of these classes of words is not materially affected by their final inflections. For a large number of substantives like most of those in *ion* and *té* (respectively about 1,300 and 600) have no plurals. The greatest modification is

the addition of an *s* to the substantives in *eur*, but this cannot bring three consonants in contact, since the *s* is only uttered before a vowel; for instance, the word *erreurs* in *des erreurs dangereuses* is pronounced exactly as the same word in the singular, *une erreur dangereuse*. In the words in *ion* the *s* has only the effect of occasionally preventing an hiatus as in *des raisons*—*admirables*, instead of *une raison | admirable*, (the *n* of the nasal vowel *on* remaining strictly silent), in the adjectives in *able* (374) the addition of an *s* is even more favourable to euphonic combinations, since, whether the *s* is uttered or not, the *e* assumes a guttural sound, sometimes strongly marked, sometimes whispered. — Example. *Ces admirablēs enfants, ces aimablēs filles*. Thus allowing the utterance of two consonants (*bl*) only in direct succession. The substantives in *ment* (800) by taking the sign of the plural only, transform their *t* into an *sz*, so that *excellent ami* becomes *excellen-z-amis*.

These considerations, and a few others, no less decisive, and which it would be tedious and useless to enumerate, show that the modifications which might be introduced in our table by the inflections of adjectives and nouns, would only amount to a small fraction of per centage which could not sensibly affect the results; and these inflections, besides, fall into insignificance in presence of the changes to be introduced by those of the verbs which we will now investigate.

§ LXX.—Number of French verbs—Table of their phonetic desinences—Changes to be effected in the first table of desinences—*Recapitulation*—Modified Table.

There are, in round numbers 4,900 French verbs\* whose desinences are recapitulated in the following tables :—

PHONETIC DESINENCES OF VERBS.				
	Permanently consonantal before a vowel or another consonant.	Variable consonants silent before another consonant uttered in connection with a vowel.	Pure vowels.	Total.
Auxiliary verb <i>avoir</i> .....	7	34	7	48
Auxiliary verb <i>être</i> .....	7	38	3	48
1st conjugation 4,300 verbs in <i>er</i> .....	15	27	6	48
2, 3, & 4th conjugation 800 verbs in <i>ir, oir, re</i> .....	12	33	3	48

\* Mr. L. F. Darbois says, in his *Aide-Mémoire*, 4,916.



The following changes are therefore to be effected in our table, viz.:

I. Additions to the words ending with a simple permanent consonantal sound*—verb avoir—number of desinences .....		7
Verb être—number of desinences† .....		7
1st conjugation $4,300 \times 15 =$ .....		64,500
2d, 3d, and 4th conjugation, $600 \times 12 =$ ....		7,200
Total of additions to words ending with a simple permanent consonantal sound.....		71,714
Number of words in the list B (page 100) .....		12,611
Total general....		84,325

II. Addition to the words terminating with a vowel sound.	
N.B.: for the special purpose we have in view the variable terminal consonants must be reckoned together with the pure vowels, since they lose their value before another consonant. We have, therefore, in the verb <i>être</i> the numbers	
	$38 + 3 =$ ..... 41
In the verb avoir,	$34 + 7 =$ ..... 41
In the first conjugation,	$27 + 6 \times 4,300 =$ 141,900
In the 2d, 3d, and 4th conjugations, $33 + 3 \times 600 =$ ..	21,600

Total of additions to the words ending with a vowel sound .....		163,582
Number of words in the list A (page 97) .....		16,069
Total general....		179,651

\* The verbs having a double consonant in some tenses like offrir, ouvrir, souffrir, j'offre, j'ouvre, je souffre, are too few to be taken into consideration. † We put these verbs only pro forma in order that they may be kept in view as they are the most used of all words in the dictionary.

*Recapitulation.*

Words ending with a simple permanent consonantal sound, comprising the inflexions of verbs .....	84,325
Words ending with a vowel sound, comprising those whose consonant is silent before another consonant .....	179,651
Words with a double or triple consonantal sound (Lists C and D, page 103) .....	2,505
Total.....	266,481

*General per centage of Desinences of words in the French language.*

67 words in every 100 terminate with a vowel sound.	
32 " in " " with a simple consonantal sound.	
1 " in " " with a double or treble consonantal sound.	

On account of the modifications introduced by the inflexions of verbs, the table in § LXVIII, (page 104 and 105) receives such modifications as produce the following results :

The last syllables of 100 words being connected with the first syllables of 100 other words, form 10,000 possible associations in the numerical proportions enumerated below.

A' 1 word ending with 2 or 3 phonetic consonants with 11 words beginning with two phonetic consonants..	11
B' 1 word ending with 2 or 3 phonetic consonants with 22 beginning with a vowel .....	22
C' 1 word ending with 2 or 3 phonetic consonants with 67 beginning with 1 consonant .....	67
D' 32 words ending with one consonant with 11 beginning with two consonants .....	352
E' 32 words ending with 1 consonant with 22 beginning with a vowel .....	704

F' 32 words ending with 1 consonant with 67 beginning with 1 consonant.....	2,141
G' 67 words ending with 1 vowel with 11 beginning with 2 consonants .....	737
H' 67 words ending with 1 vowel with 22 beginning with a vowel .....	1,474
I' 67 words ending with 1 vowel with 67 beginning with 1 consonant .....	4,480
Total.....	10,000

§ LXXI.—Relative proportion of consonantal desinences, comprising the inflections of verbs—Possible internal arrangements between the elements of French speech.

The theoretical considerations which may be deduced from this table are, that the combinations of consonants, if every thing was left to mere chance, in the association of words, might be in the following relative proportions.

- Possible associations of 4 or 5 consonants (from line A')  
1 in 909 connexions of words.
- Possible associations of 3 to 4 consonants (from line C')  
1 in 149 connexions of words.
- Possible associations of 3 consonants (from line D') 1 in  
28 connexions of words.
- Possible associations of 2 consonants (from lines B', F',  
& G') 29 in 100 connexions of words.
- Possible associations of one consonant between 2 vowels  
(from lines E' & I') 52 in 100 connexions of words.
- Possible associations of vowels forming hiatuses (from  
line H) 15 in 100 connexions of words.

From these results it may be concluded that the leading features of the possible internal arrangements between the elements of the French discourse, offer themselves under a twofold aspect:—1st, the confinement of a consonant between two vowels; 2dly,

the association of two consonants enclosed between two vowels. These two kinds of combinations form 81 per cent of the whole ; all the others may be considered as exceptions introduced, or rather *preserved* in the language (most of them having an etymological origin), to remain at the disposal of the speaker, in order to afford him the means of preventing a monotonous uniformity of sounds and articulations in his compositions and discourses. And we are so much the more justified in regarding these variations as provisional exceptions, that it will be seen, from the remarks in the following paragraphs, that these forms do not practically reproduce themselves, in the spoken and written language, to the extent to which they have been shown to be available in theory.

§ LXXII.—That the association between vowel and consonant in speech is not subordinated to numerical chances — great scarcity of triple consonantal associations in sentences.

The association between vowels and consonants appears, indeed, very far from being dependant on the incontrollable influence of numerical chances. Orators, speakers, and writers, even those moderately refined and elegant, unconsciously guided by a natural instinct of euphony, keep their writings and speeches free from the dissonances produced by the clashing of articulating sounds, with as much care as they avoid the inharmonious breach resulting from the meeting of two vowels. We have seen in the first chapter (page 27) that, even in colloquial style, the proportion of hiatuses is only one in thirty-eight dissyllabic associations ; whilst, in theory, the chance

of hiatuses in the whole language is nearly one in fifteen conjunctions of words. Dissonant consonantal associations are even scarcer than hiatuses are; and in the same colloquial little book (*Daily Talk*) from which I have illustrated the comparative practical infrequency of hiatuses, I find only the proportion of five clear triple consonantal associations, in at least three thousand conjunctions of syllables; that is to say, only *one* association of three consonants in six hundred dissyllabic conjunctions.\*

As to the relative proportion of triple consonantal associations in elevated or academical style. After

\* This may appear somewhat surprising, but it is a fact, and I reproduce these associations.

*une tranche* pronouncing un' trāsh (*ntr*)

*que le crabe* pronouncing kèlcrab' (*lcr*)

*une prune* pronouncing un' prun' (*npr*)

*un morceau de fromage*—un morçôd fromage (*dfr*)

*votre crayon*—vot' crayon (*lcr*)

It is to be remarked, however, that all these associations take place in spite of the *ε*, since it disappears between three consonants; but all contain an *ε*, which we have seen forms an occasional exception to the stringency of the rule.

To an English mind, or *eye*, there could be perhaps a few more triple consonantal associations in the phrases mentioned; thus, in *Mettez du sucre dans les tasses*, if you drop the *ε* of *sucre*, there will be a very hard association of *cr* with the *ɔ* of *dans* making *crɔ*, but a Frenchman will either make a pause after the word *sucre* or utter the syllable *cre* in a guttural whisper; the same may be said of the syllable *cles* (*cle*) in *boucles de cheveux*. In the association *maigre chère*, the elegant speaker will pronounce the *ε* of *maigrè* as a guttural *ε*. In *votre mouchoir* a French lady (and French ladies no doubt have had a large share in softening the asperities of the language) will never utter otherwise than *vot' mouchoir*. There may be three or four more cases like these in the seven hundred and fifty phrases of *Daily Talk*, but not more.

examining with attention the first 200 *pensées* of *Le Trésor de Pensées*—a compilation of elegant maxims and aphorisms selected from the most celebrated French moralists and writers—I find that the associations of three consonants are only 8 in number, viz.:

- Pensée 35—*est le premier*—êlpremier (lpr)  
 Do. 42—*que le travail*—keltravai (ltr)  
 Do. 70—*faisceau de fleurs*—faissôdfleur (dff)  
 Do. 93—*toujours trop cher*—toujourtrochair (rtr)  
 Do. 100—*dont le travail*—donltravai (ltr)  
 Do. 135—*encore plus*—encorplu (rpl)  
 Do. 145—*louent le présent*—loulprésan (lpr)  
 Do. 185—*le parti le plus sur*—lpartilplusur (lpl)

The 200 sentences alluded to, contain 2,376 graphic words\* which, being united together, form 566 phonetic periods† comprehending 3,013 phonetic syllables. In reckoning each period as composed of 5 syllables there are in each 4 syllabic conjunctions, which gives 2,264 conjunctions in the 566 periods;

\* The elided articles and small particles, as *ne*, *que*, &c., whose *e*'s are elided are not reckoned, in this calculation, as separate words, but as forming one word with the one with which they are united.

† As an example of the phonetic periods into which the manuscript of *Le Trésor de Pensées*, is completely divided (for these phonetic periods have not been printed) I reproduce here the following:

“Les vieillards louent le passé et blament le présent. Les flatteurs louent le présent et blâment le passé.”

Lèvieïarloulpassé | èblamléprésan.  
 Lèflatteurloulprésan | èblâmlépassé.

*Syllabication.*

Lev-iei-ar-loul-pass-é | eb-am-lép-réz-an.  
 Léf-lat-eur-loul-préz-an | èb-lâm-lép-ass-é.

these being divided by 8 show that there is only one triple consonantal association in 283 dissyllabic conjunctions.

This striking result confirms, therefore, all that I have said on the scarcity of triple consonantal associations, by the most emphatic and unequivocal testimony of an imposing mass of practical facts.

§ LXXIII.—CONCLUSION OF THE FOURTH CHAPTER.—Philosophical cause of the suppression of final consonants in the pronunciation—Illustrations.

If we deduct from the 266,500 desinences of words, 36,500 which (at the utmost) terminate with a permanent vowel sound, there will remain 230,000 words ending with a consonantal sound. Of these we have seen that in 84,325 cases this sound is invariable. There remain therefore 145,700 words whose final consonant may be uttered before a vowel, but remains silent before another consonant. There cannot be a doubt that the custom of suppressing so large a proportion of final consonants as 63 in every 100 has been successively introduced by the necessity, or propriety, of avoiding incompatible or unharmonious connexions between these final consonants and the first syllables of other words beginning with consonantal sounds. And this same euphonic influence has also caused the sound of some consonants to be modified when the words are in connexion with others beginning with a vowel. For instance, the *x*

of *oiseaux* is suppressed before the words *verts* and *bleus*, in *oiseaux-verts* and *oiseaux-bleus*, because there would be a barbarous consonantal conflict of three or four consonants (whether the *x* was uttered as *ks* or *gz*) in the combination—*oizauksvèr*—*oizauksbleu*, or *oizaugzver*—*oizaugzbleu*; and there is the same degree of self-evidence (on account of the consonantal character of the *y* in the diphthong *yeu*) that in the expression *beaux-yeux* the *x* assumes the sound of *z* to prevent the awkward utterance of *beauksieu*—*beaugsieu*, or *beaukszieu*—*beaugzieu*. For the same reason a very large number of words lose one or two consonants, out of two or three, at the end of their last syllables. We could not elegantly pronounce, for instance, *rdc* in the phrase *Le renard courut*, *rdsc* in *Les renards coururent*; *tsch* in *Les enfants charmants*; whilst in leaving out the final consonants *d*, *ds*, and *ts*, we obtain the harmonious sequences *Lè-r'nar'-couru*—*Lé-r'nar'-courur'*—*Léz-enfan-charman*. These phonetical expressions representing the real pronunciation.

The silent condition of the final consonants, in general, was commanded by the fact that the words beginning with a consonantal sound are in proportion of seventy-six to seventeen of the others in the *Dictionary*, or four and a half times more numerous than those beginning with a vowel.

The custom of suppressing the final consonants,



before words beginning with another consonant has, as a matter of course, induced the habit of leaving them out, likewise, when the words are pronounced by themselves or at the end of a sentence ; for it would have been useless to preserve two different pronunciations of the same word ; and when the mind has to choose between two varieties in the symbols of the same idea, it will naturally give the preference to the simplest and shortest expression. Therefore *oiseaux* and *enfants* have been pronounced *oiseau*, *enfan* at the end of a phrase, because the euphonic principle had led to this utterance before a consonantal sound. But the *x* and the *s* (as *z*'s) have kept their consonantal sound when in close connexion with a vowel, as in *beaux-arts*, *enfants*—*aimables*, (beau-*z*-yeu, enfan-*z*-aimabl') in virtue of the principle which commands to avoid hiatuses ; a principle so potent that it has induced the habit of placing an euphonic *t* or an *s* in such expressions as *ira-t-il* ? *va-s-y*, &c., as we have already remarked in the first chapter.

It is because verbs are used in almost every sentence of the language that they have so many variable consonants. If the pronunciation of the *s* and *t* of *est*, for instance, had been permanent, this word alone would have imprinted on the language an uniformity of consonantal clashing, which would have been fatiguing by its continual repetition. The verb *être* is repeated one hundred and twenty times in the

two hundred first thoughts of *Le trésor de pensées*, eighty-seven of which cases are in the third person *est*; if the *st* had not become silent before a consonant, and the word pronounced *ê*, there would have been a considerable number of associations which appear unutterable in the usual training of the French voice, such as *stc* in *est-comme*, *stl* in *est l'abnégation*, *stp* in *est plus*, &c.; and, on the other hand, if the *t* was not pronounced before a vowel, the ear would be offended by broad hiatuses as *ê-an* in *est-ancien*, *ê-u* in *est-une*, *ê-i* in *est-inutile*, &c.

We have, therefore, in these last remarks, a philosophical explanation of the exception (noticed in the first chapter) to the fundamental law of the pronunciation, that all syllables terminate with a single consonantal sound. It is because the ultimate syllables are destined to be united with the initials of other words, and because consonantal initials are four and a half times more numerous than vowel initials, that consonants have become silent in a considerable number of words and inflections.

§ LXXIV.—How the silent *e* at the end of words has prevented the consonants from becoming silent and from what cause.

Another remarkable feature in the consonantal desinences is, that out of fifteen thousand words ending with a permanent consonantal sound, about twelve thousand, and also nearly the whole of the permanent consonantal inflections of verbs (making

in all more than ninety thousand desinences,) terminate with a silent E. It appears, therefore, that the principle which has caused so many final consonants to become silent, has not extended its action to the words with a mute E; and although this E, being silent, might have been considered as having no phonetic value, its graphic existence has exercised a conservative influence by preserving the pronunciation of the consonant which it follows.

It is not unlikely that the instinct of euphony which has induced the suppression of the consonants, in the numerous series of words ending with a bare consonant, did not extend its influence over the words in which the consonantal desinences was protected by a silent E, because a sufficient number of words, ending with a vowel sound, was secured by the other series; and the language had already been brought within the limit of the exceptions necessary for throwing variety in French phraseology, without further reforms. The poetic genius which imposed, as a rule, in French verses two sorts of rhymes, in every four lines, forbade, also, further changes, and the language retained, in its two-fold typical desinences, the condition requisite for French metrical elegance and diversity in rhythmical symmetry—a symbolic analogy with the characteristic assimilation which, in our language, divides all natural objects into masculine and feminine entities.

## CHAPTER IV.

### GENERAL CONCLUSIONS.

#### § LXXV.—Examination of the numerical combinations between vowels and consonants.

After having ascertained by strict analysis, in the preceding chapter, the relation of contact which the phonetic genius of the French language has created between the articulating or consonantal element of speech, I will now consider the practical development of these combinations in their associations with the vowels; a task comparatively easy and requiring few illustrations; since these associations may be considered as confined within the limited circle of a vowel in conjunction with one, two or three consonants; and, therefore, a few sentences might exhaust entirely the numerical combinations between the two distinct elements of words and speech. I have selected, for these developments, the 50 first *Pensées* of *Le trésor de pensées*. These elegant sentences offer a great variety of polished periods, which furnish ample illustrations of the diversity of syllables in the French language.

The following table is the result of a complete analysis of these 50 pensées.

1. Number of syllables composed of a vowel followed by one consonant.....	400
2. Number of syllables in which the vowel is enclosed between two consonants.....	220
Exceptions.....	85
Total number of syllables.....	705

§ LXXVI.—Nature of syllables—1st type—2nd type.

From this table it is seen that the first type of the French syllable is a vowel followed by a simple consonant; the second type is a vowel enclosed between two consonants.

§ LXXVII.—Exceptions.

These exceptions decompose as follow :

No. 1. Syllables beginning with 2 consonants, ending with 1 (type, brab, &c.) .....	15
No. 2. Syllables beginning with 1 consonant, ending with a vowel (type, ba—be—bi—bo—bu, &c.) ....	14
No. 3. Syllables beginning with 2 consonants, ending with a vowel (bra, &c.) .....	4
No. 4. Syllables beginning with 1 consonant, ending with 2 (babr, &c.).....	3
No. 5. Syllables beginning with 1 vowel, ending with 2 consonants (abr, &c.) .....	5
No. 6. Syllables composed of a single vowel (a—é—i— o—u—ou—ui, &c.) .....	44

The 50 pensées are divided in my manuscript into 136 periods like those illustrated in the note § LXXII,

page 113, and it is to be remarked that 53 out of the 62 exceptions in Nos. 2, 3, and 6, belong to the terminal syllables of the periods, all of which take a consonantal desinence when in connexion with another word beginning with one or two consonants—besides which it may be remarked also that the 15 syllables, No. 1, are no exception to our fundamental law; so that the exceptions fall in reality to the insignificant number of 17, or less than  $2\frac{1}{2}$  per 100 in the language.

§ LXXVIII.—Analysis of a consonant—Proof that in the French language it is not divided between the anterior and the posterior vowel—Orthoepic investigations.

It might be opposed to my views that a consonant in the middle of a word, or in a phonetic phrase, belongs equally to both the preceding and the following vowel, since Mr. Latham, in his *Hand Book on the English Language*, raises the question whether the *v* of *river* belongs to the first or to the second syllable; and the result of his enquiry is, that the whole consonant belongs neither to one syllable nor to the other. This would have a tendency to suggest that, in polysyllabic words and periods, there is no real syllabication; as the middle consonant could not be, in Mr. Latham's hypothesis, entirely appropriated, neither by the anterior nor by the posterior vowel.

Without entering into the details of the physiological distinctions, or the analogies, which have been traced between consonants and vowels, it will be sufficient for my purpose, to admit that the sound which produces the vowels, is first generated at the larynx, and more especially at the glottis; as Dr. Müller, Mr. Willis, and others, have demonstrated; and I am much inclined to regard the guttural *e* as the most elementary of all the vowel sounds; whilst I consider the other vowels and the consonants, either continuous or explosive, as being shaped and modified by the action of the muscles, in the vocal tube, or oral canal, and the nasal cavity, from the glottis to the lips and the nasal aperture. There is, however, this distinction between vowels and consonants, that the former exist as independent sounds, and have no necessary connexion with the consonants, whilst the latter are so shaped, by the muscular movements of the vocal organs, as to be evidently designed for articulating with the vowels, in order to produce the necessary variety in the symbols of thoughts; so that by their very physiological nature, the consonants must be placed in a secondary line, and be considered as auxiliaries or helpers, whose functions are to increase and develop the power of the vowels. This being established, let us examine Mr. Latham's ingenious remarks on the relations between vowels and consonants. He says:—

"1st,—Let the vowel *a* (as in fate) be sounded.  
 2nd,—Let it be followed by the consonant *p*, so as to form the syllable *ap*. To form the sound of *p*, it will be found that the lips close on the sound of *a*, and arrest it. Now, if the lips be left to themselves, *they will not remain closed* on the sound, but will open again; in a slight degree indeed, but in a degree sufficient to cause a kind of vibration, or, at any rate, to allow an escape of the remainder of the current of breath by which the sound was originally formed. To re-open in a slight degree is the *natural tendency* of the lips, in the case exhibited above."\* And he argues, therefore, that "in the sound of *p* there are two elements,—1st,—That formed by the current of air and the closure of the lips as in *ap*. This may be called the sound of breath *arrested*. 2nd,—That formed by the current of air and the

\* This is very significantly expressed by Mr. A. J. Ellis, in his *English Phonetics* § LXXIX, when he says,—“as the silencing effect of the mute position is *very distressing* from its holding the breath, the speaker *naturally* opens his mouth immediately afterwards, and the air, contained in the mouth, in escaping, forms a slight whisper glide, from the mute position to the comfortable position assumed.” Mr. Ellis, therefore, proposes to represent this whisper by an inverted comma, and uses the type *p'* as the power of *p* in teaching. The reason why holding the breath is so distressing is, that the mind commands the muscular movements simultaneously for the production of the whole consonant in its complete state, as a *v* or a *p* cannot be brought into existence unless followed by a sound or a slight whisper.



opening of the lips, as in *pa*. This may be called the sound of breath escaping."

Whence Mr. Latham concludes :

"In the formation of syllables I consider that the sound of breath arrested belongs to the first, and the sound of breath escaping to the second syllable ; that if each sound were expressed by a separate sign, the word happy would be divided thus, ha $\pi$ -wy, ( $\pi$  representing breath arrested, and  $\varpi$  breath escaping) ; and that such would be the case with all consonants between two syllables. The whole consonant belongs neither to one syllable nor to the other. Half of it belongs to each. The reduplication of the *p* in happy, the *t* in pitted, &c., is a mere point of spelling."

It evidently follows from the preceding remarks, that (apart from theoretical considerations too minute for practical purposes) a consonant has its full sound at the end of a syllable, since there is a natural tendency of the lips to re-open, in order to allow the remainder of the current of breath to escape. This shows that in the relative position of consonants united with vowels, the most natural situation of the consonant is after the vowels or at the end of the syllables. When a vowel follows, the remnant of breath assists us in forming the new additional sound, but this is not in opposition with the fact that the final sound or articulation is distinct at the end of the anterior syllable ; at least it is so in the French lan-

guage, whatever the case may be in the English. The only orthoepic consideration that may be deduced from Mr. Latham's remarks is, that the slight whisper which completes a consonant at the end of a syllable, is *elided* whenever this syllable unites with a following vowel, in the same manner as the *e* of the French article, and of other monosyllables, is elided before a word beginning with a vowel, as in the expressions *dé l'air*, *à l'âme*, *qu'il n'arrive*, &c. If, on the other hand, in the English language, a vowel, as pointed out by Walker and others, might sometimes be considered as placed at a distance from the consonant; and, if that language commands such syllabication as is attributed to the words *o-pen*, *delight*, *a-side*, and *o-pinion*, instead of *op-en*, *del-ight*, *as-ide*, and *op-inion*; then the French has over the English the advantage of constantly giving to each phonetic consonant, in the body of a word, or in a period, its initial and its final effect, which perfection is refused to the latter language.

I conclude from the preceding remarks—1st, That the intrinsical nature of a consonant is necessarily such that it is adapted to its various positions of before and after a vowel, or between two vowels. 2dly, That a syllable cannot be deprived of its character of a syllable, because the remnant of breath which completes its final consonant, instead of dying away, after having escaped from the lips, is elided

or absorbed, or, otherwise, transformed into a vocal sound, to produce the vowel which follows its utterance. And 3dly, That as far, at least, as the French language is concerned, it is at the end of a syllable that a consonant has its full development, and offers itself in its normal condition, as a *sui generis* element of speech. This is true of all French consonants whatever, whether in their whispered or their vocalised state, and without any distinction between liquids, continuants, and explodents. The elision of the whispered sound, when a consonant unites with a following vowel, is something abstracted or deducted from the perfect symbol; and this slight whisper is not, in my opinion, an occasional supplementary appendage added to the consonant in order to make it final.

In the attempt, lately thought of, to establish phonetic symbols common to all languages, the principal difficulties will be found to rest with the consonantal system, as the vowels are more simple and more easily reducible to fixed types. I think, therefore, that a clear generic definition of a consonant, would be desirable, as a basis, or a point of starting, in these investigations. I have not, however, the pretension of having entirely succeeded in obtaining such a definition, or exhausted the subject; I only submit my views, founded on a long experience in teaching my native language, with the hope that, although

imperfect and perhaps defective, they may help others to find out the solution of the problem.

§ LXXXIX.—Attraction of vowels on the following consonants—  
Practical illustrations.

After 18 years of close attention, and the minute study of the relations of contact between vowels, consonants, and syllables, I have come to the conclusion that the reason why Englishmen, who understand any French book *at sight*, cannot realise their knowledge, when addressed by a Frenchman, is, in a great measure, because the vowels exercise such an attraction on the consonants which follow them, that they completely subvert the graphic arrangements first imprinted on their mind by reading. *Un beau cheval*, for instance, sounds for these Englishmen *Unb' auch' val*. *Un renard* is heard as *unr nar*, &c.

If I require some of my pupils to translate the following words :

“ Si tous les faits . . ”

it will happen that many of those who could understand the meaning *at a first glance*, will be at a loss to translate from hearing. One will interpret the sounds *si tous* as *sit ou*, being unable to apprehend the graphic form of the two first words. Another will mutter to himself *si toul* and be unable to proceed in the translation, from auricular impressions. A third will catch the two first words and repeat

inquiringly *si tous les*... then stop. Every one of them will take his stand upon a phonetic syllable ending with a consonant. I have observed thousands of instances of this kind, and my deductions have not been inspired by a preconceived theory, but are natural conclusions from facts which have occurred in practice. The period above has been noted down as an example taken from repeated observations.

§ LXXX.—Example of the transformation of a Latin phrase into a French phrase, composed of syllables ending with a consonant.

To follow the successive modifications which the French language has undergone, in starting from the roots of every word in the French vocabulary, up to the time when it became transformed into PHONETIC SYLLABLES ending with a consonant, would be a very curious investigation, but an immense task; and such an inquiry is, besides, foreign to my present object. How far the French pronunciation now differs from its original etymological roots may be illustrated by the following example.

	2	1	2	1
<i>Latin</i> .....	noster	pater	est	mortuus
<i>Graphic French</i> .....	notre	père	est	mort
<i>Phonetic French</i> ....	not	pèr	ê	mor
<i>Syllabication</i> .....	not	— pèr —	êm —	or
<i>Pronunciation</i> .....		notpèrêmor		

§ LXXXI.—Etymological researches on the successive modifications of the language—Mr. Louis Barré—Rollin—Mr. Philarète Chasles—Mr. C. J. Delille—Mr. Merlet.

It would be in Mr. Louis Barré's *Tableaux étymologiques*, announced in his preface to the complementary volume of the *Dictionnaire de l'Académie*, that such researches might be followed; but these *Tableaux* are not yet published. The following quotations on this subject are however very instructive.

“Ou découvrirait à peine, dans les deux principaux dialectes du vieux français quelques débris du celtique, débris bien rares et bien profondément enfouis sous la couche latine et la couche grecque.”\*  
 “Ces mots se réduisent à vingt cités par Mr. Ampère dans son histoire de la formation de la langue française, page 307 et suivantes; plus quelques autres qu'il a rassemblés dans son histoire littéraire de la France avant le 12<sup>e</sup> siècle.”† “La langue française à l'époque de sa formation, offre des éléments presque tous latins, un peu de grec, presque point de celtique, quelques mots teutons, et surtout des formes grammaticales empreintes du génie des langues germaniques.”‡

Rollin, in his *Traité des Etudes*, had already remarked, at the beginning of the last century,

\* *Dictionnaire de l'Académie Complément.*—Préface by Louis Barré, p. 2.

† Ibid note.

‡ Ibid, p. 4.

"La plupart des mots viennent de la langue latine : mais la construction et les verbes auxiliaires, qui sont d'un très grand usage, viennent de la langue tudesque ou germanique."\*

We notice also the following remarks from Mr. Philarète Chasles.

Latine d'origine notre langue s'est formée par contraction.

On a fait de *quare* ou *quamobrem*—le mot *CAR* ;

de *indè*—*EN* ;

de *illic*, *illud*—*Y* ;

de *unus*, *UN* ;

de *homines*, *ON* ; &c., &c.

La nation gallo-romaine a-t-elle opéré elle-même ces contractions du latin, ou les doit-elle (comme le pense Mr. Raynouard) à l'imitation du provençal, fils aîné de la langue romaine ? Je ne sais ; mais il est certain que la plupart des expressions empruntées au dictionnaire de Rome, se trouvent abrégées dans le français, et réduites à leur racine primitive. En raccourcissant les mots, ou allongeait les phrases : les articles et les affixes naissaient pour remplacer les désinences et les inflexions. D'un idiome synthétique les gallois faisaient une langue analytique, chargée de petits mots et de pronouns qui

\* *Rollin's Traité des Etudes* tome Premier, p. 328. Nouvelle édition, 1736.

devaient remplir l'office des terminaisons variées du Latin.\*

But we particularly recommend, to those who take an interest in these researches, the little book of Mr. C. J. Delille, entitled *Manuel Etymologique*, from which we take the following derivations out of a considerable number of others.

*alors* from *ad illam horam*

*assez* from *ad satis*, in old French *ad-sés*

*aucun* from *alius que is* or *aliquis* and *unus*

*autant* from *ad tantum*

*avant* from *ab ante*

*avec* from *ab cum*

Perhaps the most curious of these derivations is that attributed to the word *donc*, which, from the analysis of L'abbé Sicard, the celebrated institutor of the Paris deaf and dumb establishment, appears to originate from the following latin phrase :

de undè venit quod,

de un vient q,

d — on ——— c,

DONC.

Much information can also be obtained on this subject from the perusal of Mr. P. F. Merlet's *Dictionary of Difficulties*, and particularly from the study of the excellent preface to the *Etymological Vocabulary*, p. 313, and following.

\* *Philartète Chasles. Grammaire Nationale de Bescherelle et de Gauz.* 2nd ed. p. 10.



§ LXXXII.—That this book has not for its object to operate any sudden change in modern orthography—The etymological argument against improvements—Its worthlessness—Advocacy of successive reforms—That the desirable reforms are not so great as it seems at the first sight—Advantage of having a slight change in the graphic form when the same sound represents different ideas—Influence of the graphic element on the formation of words—That radical changes would have a pernicious influence on the pronunciation—Progressive action of time.

The object of the present paragraph is to caution readers and students not to mistake the design of the present book. It has not been undertaken with a view of operating any sudden change in the graphic form of the French language, nor, even, of exercising a direct influence on the actual mode of spelling. Orthoepic reforms must be the work of time; and, although there are inconsistencies which ought to disappear, in order to reconcile, as much as possible, the graphic with the phonetic forms; these reforms cannot take place at once, and are not even desirable on so large a scale as a superficial glance at the discrepancy in uttering and writing seems to point out.

I am very far from defending what is called the etymological argument, against improvements in modern spelling, for, in my opinion, there is no danger that any future change could erase the traces of the origin of words and of the orthography of our age. If there are in existence enough of ancient manuscripts, and of old books, to allow us to study

the past alterations of the language, and to trace back the primitive roots of words, future transformations cannot make posterity lose the representations of the present system of writing. The great mass of human beings, who now speak the French language, cannot be obliged to submit to a defective method of spelling, for the sterile advantage of preserving a remote analogy with the primitive roots of the words they employ, in the ordinary intercourse of life; an advantage to them absolutely negative, and only appreciated by a few, who have ample opportunities to contemplate and study, in the historical archives of the language, the elements of a science which forms a part of the highest speculations reserved for privileged minds. The dismemberments, contractions, abbreviations and transformations of ancient words, to which the French language owes its origin, offer the best reasons for ulterior changes. All the arguments of the eloquent author of the preface to the two first volumes of the *Dictionary of the French Academy*, to justify this body for not having noticed the etymology of words, prove how far this science is distant and separate from the consideration of the modern constitution of the language. If, as Mr. Villemain says, "it is the very perfection of a language which estranges its words from their origin," it is evident that the etymological element is an obstacle to perfection, and cannot be invoked against the reforms

which tend to harmonise the graphic with the phonetic symbols.

But, although I am thus decidedly opposed to the only argument of any value which has ever been brought against spelling reforms, my opinion is, that those theorists who, like Mr. Féline, want to introduce, at once, violent and complete changes, go too far in their speculations, and neglect the consideration of many delicate features, which their want of practical experience has not enabled them rightly to appreciate. I might have adopted their views twenty years ago; but now, after eighteen years of continual teaching, comparing and analysing both the graphic and phonetic forms of words and phrases, my opinion is, that the desirable graphic reforms are not so great as it seems at the first sight.

There is a feature which appears to have escaped the attention of all orthoepist reformers, and which renders it very questionable whether, in many cases, the idea attached to words is not represented in the mind by the graphic sign, *even when the language is spoken*. For instance, there are several ways of writing the sound represented by *c'est*, and there is scarcely any difference between *c'est*, *s'est*, *ses*, *ces*, *sept*, (before a consonant) *cep* and *sait*. Now, the phonetic argument, stretched to the full elasticity of its stringency, would require every one of these words to be written alike, suppose *sé*. The question I raise

is, whether this is practicable, as it appears to me that when a well educated man says, "*il s'est dépêché*," it is the graphic sign *s'est* which has the priority in the mind, as the equivalent of the ideas represented by *se* and *est*, and not the sound *sé*, which, besides having other meanings, would be supposed thus to recall two very distinct ideas contracted in a single indivisible symbol. It might be objected that the meaning of *s'est* is made up by a kind of rapid intuitive comparison between the relations of ideas, and is discovered from the circumstance that neither of the other words, having the same sound, could give a meaning to the sentence; that, therefore, we know it is the pronoun *se* and the verb *est* which are intended, because the phrase has no signification when we try any other word instead of *s'est*, as *il ses dépêché*—*il sept dépêché*, &c. But, this very objection supposes that the power of the words to represent the idea is graphic and not phonetic; therefore, to test the full value of an absolute phonetic system, we must admit that all these words are written in the same manner, before another word beginning with a consonant. We shall thus obtain the following sentences:—*il sé dépêché*—*sé cher* (for *c'est cher*)—*sé tables* (for *ses tables*)—*sé tables* (for *ces tables*)—*sé tables* (for *sept tables*)—*sé de vigne*, *il sé sé leçons*. Most of these words, however, must be written differently when before a vowel, to prevent the hiatuses con-

demned by the euphonic chastity of the language ; thus, if instead of *dépêché, cher, tables, and leçons*, we have *empressé, arrangé, arbres, une leçon*, we will write *sêt empressé, sêt arrangé, sez-arbres* (for *ses arbres*), *sez arbres* (for *ces arbres*), *sêt arbre* (for *sept arbres*), *il sêt une leçon* ; unless we adopt the word *sê* as representing the seven different meanings, and place a euphonic *t* or *z*, when necessary, to make the union between the various words, thus : *il sê-t-empressé—sê-z-arbres, &c.* But, it may be well questioned, indeed, whether either of these two systems of writing the same word ought to be substituted to the actual graphic system, as it seems to destroy the very grammatical genius of the language, together with the philosophical mould in which the words have been cast.

It will be said as a sweeping answer to these remarks that a man, who cannot read nor write, might understand, and will understand, every one of these sentences, and that therefore it is not to the graphic form that the meaning is attached, but simply to the sound, and some may insist that the ideas expressed before and after, make it clear what is the meaning, just the same as in a phonetic system of short-hand writing. This may be true to a certain extent, but it is no reason why cultivated minds should not have the advantage of special and distinct graphic words, for representing each special distinct

idea, principally when a slight change in the form is equivalent to a radical and complete change in the meaning. The question is simply what is the best method of representing various ideas by various graphic signs, and it does not seem doubtful that when the sounds are the same, for different ideas, it is of great advantage to have the graphic form offering a change, which defines the difference in the meaning of the words. The pronoun *se*, for instance, being a substitute, could not be conveniently deprived of its special graphic entity.

Many expressions are taught to children, from the spelling book, even before they have heard the meaning of them from direct observation; and the graphic form has often the anteriority, and becomes intimately incorporated with the phonetic symbol, from the very beginning of the formation and representation of ideas. If speaking of a child, in presence of the whole school, I say, *il n'apprend pas ses leçons*. Every child who knows how to spell will certainly have the idea of the pronoun *ses* in its graphic form, recalled to his mind, and it is useful that it should be so, in contradistinction with the phonetic symbols *ces*, *c'est*, *s'est*, &c. Therefore, the argument for a complete uniformity, between the symbols of the same sound, has not an absolute value, for those who can read and write. Properly, the uneducated are excluded from the question, as the problem is not which

is the best way of representing the utterance of those who cannot read ; this would be absurd ; but, which is the best method of representing graphically the same sound, when it has different meaning ? and I think that there is an evident advantage in having some difference in the spelling for different ideas when the sounds are the same.

There are many other considerations which I could bring forward in opposition to sweeping reforms, in the modern spelling of the French language ; one of the principal is, that, as it has been already noticed elsewhere, many words change their sound before other words.

It has also been thought that the sounds *an*, *in*, *on*, *un*, could be represented by a single sign, but this would not be advisable ; as often, in the same word, the *n* ceases to be combined with the anterior vowel and reassumes its primitive sound, when followed by another vowel, as in *mon*, *ton*, *son*, since we say *mo-nami*, *to-nami*, *so-nami*, for *mon ami*, &c. ; we say also, *u-narbre* for *un arbre*. You could not then make a change in these cases without destroying, not only the simplicity of the graphic system, but the phonetic character of the language ; as a different symbol would be required for other words in *an*, *in*, *on*, *un*, and there would be then two different signs for the same sound.

Many improvements can be effected no doubt.

Almost all letters, permanently silent, may be dismissed,\* and many of those which have lost their proper sound should be replaced by the direct equivalent of their phonetic power.† The word *est* might be written *êt*, because the *s* is never uttered; and the circumflex accent has replaced the *s* in a large number of words having similar syllables, such as *forêt*, *fête*, *tête*, &c. which were formerly written, *forest*, *feste*, *teste*, &c. But the circumstance ought constantly to be kept in view, that the graphic element has exercised a powerful action on the formation of many words, and remains incorporated with them as symbols of ideas. Thus the pronoun *ce ces*, which originates either from the *c* of *hic*, *hac*, *hoc*, or from an

\* I say *almost*, because there are exceptions. Thus:—it would not be advisable to drop the *x* in the word *ennemi*, although it is invariably silent; one of the *x*'s may be retrenched, then we will have *enemi*, but if you dismiss the *x* and write *enni* or *enami*, the first syllable will become nasal, and the word will lose its phonetic character; this shows how careful we ought to be in applying systematic principles.

† The *s* at the end of words, after the mute *x*, is either silent or assumes the sound of *z*, as in *vous êtes—mes hommes*; and *vous êtes—arrivés. Mes hommes—arrivés*. If this *s* was replaced by a *z*, it would, according to analogy, give to the silent *x* the sound of the accented *é*,—thus, *tu dévies* would become *tu déviez*, the same as in *vous déviez*; *êtes* and *hommes* would become *étez*, *hommes* pronouncing *été—hommes*; therefore the change is not practicable, as the supposed improvement, instead of rectifying the graphic system, would operate as a change in the phonetic principle, which is the natural regulator of the spoken language.



abbreviation of the phrase *ecc'iste*, according to Freund, would never have assumed a sound exactly similar to that of *se ses*, if the distinction between the two had not been preserved by the graphic sign *c*, in opposition to the *s* of *se ses*. This influence has bound together the graphic and phonetic elements in such a manner that no preconceived theory, or pure phonetic speculation, could drive them asunder.

The *e* of *et* is never pronounced, but the sound of the syllable is different from the guttural *é*, and from the accented *es*, *ê*, *é*. *é*; *et* is shorter or more slender; it could be replaced by an accent or a dot; but then many words ending in *et* have the same sound, whilst the *t*, silent before a consonant, unites with the following vowel, and, therefore, cannot be replaced in these words (as in *un effet—imprévu*); so that if you change the orthography in the word *et*, you cannot change it in *effet*. Thus the pretended improvement of dropping the *t* in *et*, would oblige to have two signs for the same sound, which is against the best of all rules, *analogy*. Again the *s* at the end of words, as in *enfants*, *amis*, *erreurs*, instead of *enfant*, *ami*, *erreur*, although not pronounced, corresponds to a particular accent or emphasis on the syllable, which is very sensible to a cultivated ear. The doing away with this *s* would produce in a short time a change in the utterance; and, I believe, that such would be the case for many other combinations;

therefore, any radical change would have a pernicious and fatal influence on the delicacy of the pronunciation, and would tend to destroy the euphony of its inflections.

The real improvements of which the French language is susceptible, can only, therefore, be realised with safety, as they are successively pointed out by experience, and must be abandoned to the unerring action of time, which operates through gradual and almost imperceptible changes, or through partial modifications—proposed by great or fortunate writers—which, after repeated trials, receive the general assent of the enlightened masses.

§ LXXXIII.—Philosophical considerations—What there is in a syllable—Emotional or subjective origin of the vowel—That the consonant represents the objective or external world—The Italian, German, French, and English languages.

Preserving, partly, in its graphic symbols, the elements derived from the ancient tongues, which form its basis, principally the Latin, the French language has successively modified its phonetic form in virtue of euphonic causes, and under the influence of the physiological fact that the vowel has a deeper seat than the consonant. As the sound from which the former originates is primarily formed at the orifice of the larynx, whilst the second receives its inflexions in the anterior organs of the voice, it is natural that

the latter should be uttered after the sound which its function is to modify.

In its simplest philosophical signification, a vowel corresponds to an exclamation, or interjection, which is the immediate expression of a sensation. The consonant is the offspring of an effort commanded by the will; it is the instrument which serves to characterise the sensation, in other words, to specialise the idea; to transform the cause of the sensation into a substantive. Hence, the consonant ought to follow the vowel, and although a language, derived from more ancient tongues, themselves descending from older idioms, may have, in appropriating the graphic and phonetic signs of thought, given, at first, the antecedence to the consonantal element\* and multiplied its application (perhaps on account of its being the produce of the mental contrivance to give

\* A curious instance of this may be found in the language of children—Pâ! mâ! tâ! These are appellations modelled on the exclamational type. The two first are derived either from the Latin, or from the Welsh or old British; both substantives, in these languages, having the same etymological origin, their roots being traced to the Greek and even to the Sanscrit. Very likely these abbreviations have been taken from the old nursery spelling book, pa, pe, pi, po, pu, &c. The origin of *ta* and *tata* is more obscure, but it may be a contraction and reduplication of the Latin feminine pronoun *tua*. Pâ, mâ, tâ, are proper to the English, not being used by French children, the French equivalent for the two first expressions being *papa*, *maman*, in full, but very rapidly uttered. I think there is no doubt that the first rudimentary

fixity to ideas); the condition of progress, for this same language, must be a movement of retrogression towards the primitive law; and, if it becomes improved in its phonetic condition, it will be by having the typical stamp of the physiological process instinctively reproduced in the component parts of its structure.

If these views are correct, every articulated syllable, in all languages, contains, in its essence, the two metaphysical elements of human thought; the recipient of the sensation and the cause of sensation. The vowel being the immediate representation of the subjective power or mental ego, brought into action by the sensation, and the consonant offering the equivalent of the objective qualities, or the external world. This explains why in the Italian language the vowels have such preponderance, in comparison with the French, the English, and the German languages. The passionate temperament of the southern

sounds pronounced by children, as expression of feelings or sensational impressions, are vowels such as *a*, *e*, *i*, *o*, and the guttural *e*, uttered either as exclamations, or in crying, laughing, &c. The French Academy remarks with reason that "les voyelles parce qu'elles sont les plus faciles émissions de la voix appartiennent à toutes les langues.—(Preface to *Dy*. p. 30). It is also instructive to notice that the first phonetic symbols taught to deaf born children are invariably the vowels; and if the principles advocated in this book are the natural principles, there would be an advantage in teaching them to utter the consonants, in the beginning, after the vowel sounds.

European nations has modulated their language on the type of the emotional exclamative symbol, which is the immediate expression of vivid sensations; whilst the meditative genius of the Germans has introduced, as much as possible, the impressions or qualities of the surrounding objects into the primitive sensation, so that the vowel has become thickly encased between the consonants; and although in their modern system of philosophy they have attempted (IN VAIN!) to absorb all externalities into the subjective power, the form of the language bears witness to the objective origin of their mental culture. The English and French languages occupy the middle place between these two, but the proportion of consonants is still much greater in the English than in the French; the latter language has therefore the advantage of a more complete equalisation in the numerical relations of the two fundamental elements of the symbols of thought and human philosophical speculation.

§ LXXXIV.—Superiority of the French language, and its cause.

It is to the euphonic character of division into syllables ending with a simple consonant, added to the perfection of the mutual adaptation between vowels and consonants, and to the preponderance of the soft letters *l* and *r*, in syllables with double or triple consonants, that the French language owes its

sweetness and its rapidity, and perhaps also its monotony; its imperfections and defects, as well as its elegance and beauty. But as the exceptions, to a certain extent, prevent uniformity, a great preponderance ultimately remains in favour of the qualities which tend to perfection.

It is only after centuries of slow modifications, scarcely perceptible, isolated, in the series of successive generations, that the French language, chastened by the genius of an eminently progressive race, has at last received a character of harmonic simplicity, which can allow us to consider it as composed of permanent and definitive phonetic elements.\* It is

*Extract from Le Dictionnaire de l'Académie Française.*

(Preface, p. ix.)

\* "Jusqu'aux premières années du règne de Louis XIV, notre langue n'avait jamais été fixée; car, de siècle en siècle, les mêmes choses avaient besoin d'être réécrites dans le Français nouveau qui devenait bien vite vieux et chenu. En recopiant un manuscrit de notre langue, souvent on le traduisait à demi. Le texte primitif de Joinville fut longtemps représenté par la dernière de ces versions posthumes, devenue bientôt surannée au point d'être prise pour l'original, les règles du rapport des mots étaient changeantes et promptement oubliées. . . . Notre idiome poussé en tous sens par les modes étrangères de la cour, était tantôt Italienisé, tantôt Latinisé, et tantôt Gasconné. Cette inconstance cette mutabilité de la langue allait diminuant: mais elle durait encore à une époque avancée de notre histoire; et vers 1650, Pelisson disait en propres termes: nos auteurs les plus élégants et les plus polis deviennent barbares en peu d'années." Then the writers express the opinion that the French language

in this character that the secret of the favour which it obtains amongst foreign nations lies; and it is its incontestable euphonic superiority, no less than the philosophical accuracy with which it represents ideas, that will cause it to retain, in spite of the conquests of the English idiom, its rival in excellence, the triumphant banner upon which it has inscribed, with a just pride, its glorious motto, *Langue de la civilisation universelle!*

subsequently reached "l'époque dernière, où une langue se développe encore, sans s'altérer, et acquiert, sans rien perdre . . . La langue de Balzac et de Pelisson ajoutent-ils est encore la nôtre. (Pelisson died in 1693; Balzac in 1655; Pascal, better known in England, died in 1662.)

## CHAPTER V.

### PRACTICAL EXERCISES.

#### § LXXXV.—General observations—Practical syllabication.

In the following pages a number of words taken from the three vocabularies, on the muto-guttural *E*, have been arranged into exercises with other words of general use. These words have been carefully selected, in excluding those either obsolete, technical, or seldom used. With the exception of the words beginning in *re*, upon which, however, the exercises are very extensive, nearly the whole of the words whose *E*'s have a variable pronunciation, have been brought into the sentences, each of them receiving at least two practical illustrations, the one showing when the *E* is mute, the other when it is guttural. All the guttural *E*'s are marked with the *ě* in roman type; when the pronunciation is optional the same letter is reproduced in italics (*ě*), and when the *E* is completely silent it is printed in italics without any accent. All silent consonants are also printed in italics, even when they modify the sound of the *E*, as in *les, des, et, &c.* The double hyphens (==) mark the union between words through the final consonants. The sign | indicates the natural pauses between



the periods and the ideas, and prevents the union between two words so separated; the whole of the words, between each division, being pronounced as a single long word.

#### PRACTICAL SYLLABICATION.

First type of French syllables—*ab, eb, ib, ob, ub, &c.*

Second type do. *bab, beb, bib, bob, bub, &c.*

The first type embraces nearly 57 per cent of the whole language. The second type takes 31 per cent, leaving 12 per cent for the exceptions detailed in § LXXVI.

Systematic syllabication would be of no advantage for teaching French to English adult persons, or even to children who can read currently their native language; as such pupils follow readily the French teacher, and repeat accurately, not only compound words, but short periods of two or three words. The practical development of the new system of syllabication, deduced from the principles exposed in the preceding pages, has, therefore, been realised in a special elementary book, published concurrently with the present work, under the title of *New French Primer*.\* However, instructors and pupils, in going through the following exercises, should not lose sight of the fact that the natural system, founded on the predominance of types, differs from the system adopted in all French spelling books, published either in England or in France. Teachers are often obliged

\* *NEW FRENCH PRIMER, ELEMENTARY PHRASE BOOK, AND FIRST READING BOOK, with the pronunciation*, by A. C. G. JOBERT. Price one shilling. London: Whittaker and Co. and all booksellers.

to mark the syllables distinctly (even for advanced pupils) in long words and periods, when the utterance is at variance with the graphic form. It will be advantageous to them, and to their pupils, to have always present to their mind, that the true character of the French syllable is to terminate with a consonant, as this will impart great facility for apprehending the practical associations of words. For instance, in teaching the pronunciation of the group *s'il vous plait*, which, in effacing the silent letters, may be written *si-vou-plai*, the teacher will find that he can communicate the pronunciation with greater rapidity and accuracy, if he reads, and makes the pupil repeat the sentence, as if it were syllabled *siv-oup-lai*, for, according to the physiological principles detailed in § LXXVII to LXXX, this division develops the initial and final articulating power of the *v* and *p*, which are not completely obtained by the syllabication ending with a vowel sound, *si-vou-plai*. A clear comprehension of fundamental principles is the most efficient guide for successful practice.

Those who might find a difficulty in understanding the pronunciation of a particular phrase, will be certain to solve their doubts, satisfactorily to themselves, by writing the whole phrase, divided into syllables or words deprived of the superfluous letters and united by hyphens, as a single word. For instance, in the following sentence :

il est temps de se lever

Write first,—il—ê — tan — d'—sê—l'vé

Then, if you take off the hyphens and unite the words, you have.....*ilétandselevé*.....which divides

into the following syllables, *il-ét-and-sél-vé*, and gives the exact pronunciation.

A few minutes practice of this, in learning the lessons, will give the habit of reading each phonetic phrase as a single word, and help the student to go easily through the pronunciation of the whole of the sentences.\* The teacher should particularly insist upon the pupil dropping the silent *ε*'s and pronouncing those having the guttural mark (*ě*).

§ LXXXVI.—List of pseudo-graphic consonants, or graphic consonants assuming accidentally the sound of other consonants.

C sounds as *g* in *second*, *secondement*, *seconder*, (*segond*, &c.), in words with two *ε*'s, like *accepter*, the first sound as *k*, the second as *s* or *ç* (*aksepter*).

D—final, sounds as *t* before a vowel, or *h* mute—*profond abîme*—*profont abîme*.—*grant*—*homme*. But in *nord-est* and *nord-ouest*, the *ɔ* keeps its proper sound.

F sounds as *v* in the word *neuf* before a vowel, *neuf ans* pronounces *neuv-ans*, &c.

G pronounces as *k* accidentally, as in *rang-élevé* (*rank-élevé*)—*sang et eau* (*sank et eau*).

Gn is liquid in the middle of words, as in *Magnanime*, *Barguigner*, *Cognac*, *Cognassier*, *Cognée*, *digne*, *cigogne*, *guignon*, *magnétisme*, *sévigé*, *agneau*, *gagner*, *compagnie*, *signer*, *assigner*, &c. Exceptions—*Agnat*, *diagnostic*, *stagnation*, *inexpugnable*, *igné*, *ignition*.

H.—See § LIX, pages 76, 77, and 78.

L.—For the liquid *L* and *LL*, see § XXVIII.

\* Teachers may also direct their young pupils to write down their lessons on this plan before learning them. This will be found the best exercise for acquiring a correct and rapid pronunciation.

M gives the nasal sound to the vowels in many words, as in *comte, compagnie, campagne, &c.*

Ph sounds as f—Ex: *phare, philosophe, phrase, &c.*

Qu pronounces *k*, except in *aquarelle, aquatique, équateur, équation, quadragénaire, quaker, quadrature, quadruple, quarto*, which pronounce *akouatique, ékouateur, &c.*; and in *équestre, équilateral, quintuple, quinquennium, questure, ubiquité, équitation, quinte-curse, quintilien, and quinquagésime*, where the *u* is pronounced as in *ku, éku-estre, éku-ilatéral, &c.*

S takes the sound of *z* in the body of words, when between two vowels, *raser, hésiter, misère, misantrope, rose, &c.*, and at the end of words when before a vowel, *nous sommes-arrivés, mes chers-enfans (nous somme-z-arrivés, mes cher-z-enfans, &c.)*, the *s*, however, keeps the sound of *ç* in *désuétude, monosyllable, parasol, gyrasol, préséance, présupposer, vraisemblance, ils gisent*, and in the derivations of these words.

T sounds as *ç* in *abbatial, patient, captieux*, and in all words terminating in *tial, tiel, tion*. Examples—*Partial, essentiel, perfection, ration, rationnel*, and in *gratien, dioclétien, vénitien, satiété, insatiable, initier, and balbutier*. (Except the words in *stion*. Example—*gestion, mixtion, bastion*).

X Pronounces as *ks* in *Alexandre, extrême, explication, &c.*

—— as *gs* in *Xavier, exercise, examine, &c.*

—— as *ss* in *Bruxelles, auxerre, &c.*

—— as *k* in *Exception, excellent, &c.*

—— as *z* in *Deuxième, sixième, &c.*

—— and is silent at the end of many words.

Y.—See § XXVII, page 23 and 24.

The consonants not mentioned in this list keep invariably their usual sound; or remain silent.

## § LXXXVII.—PRACTICAL EXERCISES.

- 1 Dans le doute | il vaut mieux | s'abstenir.
  - 2 J'é suis | dans=un grand=accablément d'esprit.
  - 3 Nous=avons passé la journée | très=agréablement.
  - 4 Elle s'est (sè) retirée | dans son=appartement.
  - 5 En essayant | de parler une langue | ou l'apprend | sans  
s'en=appercévoir.
  - 6 Il ya beaucoup de canons | dans les=arsénaux=anglais.
  - 7 L'arsenic | est=un poison violent.
  - 8 La belle dè nuit | s'entrouvre | aux rayons | du soleil  
couchant.
  - 9 Lè calice dè la belle-dè-jour | sè déploie | sous l'influence |  
du soleil levant.
  - 10 La brusquérie | nous fait perdre | les=avantages d'une  
bonne éducation.
- 
- 11 Une belle chévelure | est=un riche ornement.
  - 12 La chèvre | aime lè chèvrè—feuille.
  - 13 J'aime à voir | lè chévreuil | bondir dans les bois.
  - 14 Les=espagnols | font la contrèbande | à travers les  
Pyrénées.
  - 15 Nè faites pas l'aumône | à contrè=cœur.
  - 16 Contrèdire tout le monde | est une mauvaise habitude.
  - 17 On ne saurait | contrèfaire lè génie.
  - 18 Avez-vous contrèmandé la voiture?
  - 19 Il nè faut pas contrèvenir | aux=ordrès dè nos supérieurs.
  - 20 Pour parler correctément | il faut prononcer l'E | dans  
les mots | chapèlier | coutèlier | et chancèlier.
- 
- 21 Les montagnes volcaniques | ont beaucoup de crévasses.
  - 22 Les grandes pluies | ont causé le débordément | de la rivière.
  - 23 Si vous ne voulez pas=entrer | Restez déhors.
  - 24 La santé de cette jeune personne | est dans=un grand  
délabrément.
  - 25 Il y a en France | quatrèvingts six départèments.

## § LXXXVII.—PRACTICAL EXERCISES.

- 1 In doubt it is better to abstain.
  - 2 I am very low spirited.
  - 3 We have spent the day very pleasantly.
  - 4 She has retired into her room.
  - 5 By trying to speak a language we may learn it easily.
  
  - 6 There are a great number of cannons in the English  
arsenals.
  - 7 Arsenic is a violent poison.
  - 8 The great night-shade opens its leaves under the rays of  
the setting sun.
  - 9 The chalice of the belladonna unfolds itself under the  
influence of the rising sun.
  - 10 Rudeness destroys the advantages of a good education.
- 
- 11 Fine hair is a rich ornament.
  - 12 Goats like the honey-suckle.
  - 13 I like to see the roebuck frisking in the woods.
  - 14 The Spaniards trade in contraband across the Pyrennees.
  
  - 15 Do not give alms reluctantly.
  - 16 Contradiction is a bad habit.
  - 17 We cannot counterfeit genius.
  - 18 Have you countermanded the carriage?
  - 19 We must not disobey the orders of our superiors.
  - 20 To speak correctly we must pronounce the *x* in the words  
chapelier—coutelier, and chancelier.
- 
- 21 Volcanic mountains have many crevices.
  - 22 The great rains have made the river overflow.
  - 23 If you will not come in remain outside.
  - 24 The health of this young lady is in a very indifferent  
state.
  - 25 There are in France eighty-six districts.

- 26 On s'ennuie | en passant son temps | dans le désœuvrement.  
 27 Choisissez vos amis | avec discernement.  
 28 L'ecrevisse | est un homard d'eau douce.  
 29 L'homme à vaines prétentions | a un air empesé | qui déplaît à tout le monde.  
 30 Nė nous laissons point trop aller | à l'enivrement | quė produisent les louanges.
- 
- 31 Les hommes | nė sont point placés sur la terre | pour s'entrėdéchirer | ni pour s'entrėdétruire | mais pour s'entrėchėrir.  
 32 Lė lierre | entrėlace ses rameaux | autour du tronc des arbres.  
 33 J'ai obtenu une faveur | par l'entrėmise | dė mes amis.  
 34 L'Angleterre | est l'entrėpos | des marchandises | des deux hėmisphėres.  
 35 On ne doit rien = entrėprendre | sans = une certaine apparence dė succėss.  
 36 Les entrėprises | les plus = estimables | sont celles | qui ont pour objet | le bonheur dė nos semblables.  
 37 L'entrėtien que nous avons = eu | m' a fait = entrėvoir | dė nouvelles difficultės.  
 38 La fermėtė | doit = ętre tempėrėe | par la modėration.  
 39 Cet = avocat | a dėfendu | bien faiblėment | sa cause.  
 40 Une fortėresse assiėgėe | est pire qu'une prison | pour ses dėfenseurs.
- 
- 41 La fourbėrie | est = un vice | aussi honteux que la mėchancėtė.  
 42 Lė meilleur gouvernement | est celui qui = ne craint | ni la lumiėre | ni la discussion.  
 43 Lė grėnat | est la plus commune | des pierres prėcieuses.  
 44 Les grėniers = Arabes | sont des grėniers souterrains.  
 45 La grėnouille | est = un reptile amphibie.  
 46 N'intervėnons pas = injustėment | dans les = affaires d'autrui.  
 47 Exprimez-vous libřement | mais sans vouloir | imposer vos = opinions.  
 48 Dėfiez-vous | des gens mercėnaires.  
 49 Jė compte partir | mercredi prochain.  
 50 C'est payer bien cher | une faveur | quė de la demander | trop = humblėment.

- 26 We become weary when we spend our time in idleness.  
27 Choose your friends with discernment.  
28 The crawfish is a soft water lobster.  
29 A man with vain pretensions has a stiff air which displeases every one.  
30 Let us not give way to vanity when we hear ourselves praised.
- 
- 31 Men are not placed upon the earth to tear or destroy, but to cherish each other.
- 32 Ivy interlaces its branches around the trunks of trees.
- 33 I have obtained a favour through my friends.  
34 England is the emporium of both hemispheres.
- 35 We should not undertake anything without probability of success.  
36 The most estimable enterprises are those which have for their object the happiness of our fellow creatures.  
37 The conversation we have had has made me perceive new difficulties.  
38 Firmness ought to be tempered by moderation.  
39 This advocate has defended his suit very weakly.  
40 A besieged fortress is worse than a prison for its defenders.
- 
- 41 Deceit is a vice as disgraceful as wickedness.  
42 The best government is that which fears neither light nor discussion.  
43 Garnet is the most common of precious stones.  
44 The granaries of the Arabs are subterranean granaries.  
45 Frogs are amphibious reptiles.  
46 Let us not meddle unjustly with the business of others.  
47 Express your opinions freely, but without wishing to impose them on your hearers.  
48 Distrust mercenary persons.  
49 I intend to set out next Wednesday.  
50 To ask a favour with too great humility is giving a price too high for it.



- 51 L'opiniâtreté | *est fille de l'ignorance | et de la vanité.*  
 52 Les=orphelins | *excitent notre intérêt.*  
 53 Cè livre | *est relié en parchémin.*  
 54 Lè parlément | *doit s'assembler | le mois prochain.*  
 55 La prudence | *et la persévérance | sont nécessaires | pour*  
     *parvénir à notre but.*  
 56 Jè me porte | *passablément bien.*  
 57 La pauvreté | *n'est pas=un crime.*  
 58 L'or et le platine | *sont les plus pèsants | des métaux.*  
 59 Vous==êtes-vous fait pèser.  
 60 Prêtez-moi | *votre porté-crayon.*
- 

- 61 J'ai mis=un billet de banque | *dans mon porté-feuille.*  
 62 La proprété | *est=au nombre | des vertus sociales.*  
 63 Nè vous trompez-vous pas | *quelquë-fois ?*  
 64 Ils sè sont cherché quèrelle.  
 65 Conformons nous toujours | *aux règléments.*  
 66 La modestie | *réhausse lè mérite | du talent.*  
 67 Je=n'aime point=à entendre | *lè sifflément du serpent.*  
 68 Habillez vous simplément | *mais=élégamment.*  
 69 Je parlerai, tu parleras, il parlera, nous parlerons, vous  
     *parlerez, ils parleront.*  
 70 Nous chantèrions=une chanson, et vous=en chantèriez=  
     *une autre.*
- 

- 71 Vivré dans l'esclavage | *c'est vivré dans l'abaissement.*  
 72 N'oubliez pas | *dè renouveler | votre abonnement.*  
 73 Dès l'instant de notre naissance | *nous nous=acheminons*  
     *| vers la tombe.*  
 74 N'achetons pas le plaisir | *aux dépens de la vertu.*  
 75 Avez-vous=achevé votre tâche.

- 51 Obstinacy is the daughter of ignorance and vanity.  
52 Orphans excite our interest.  
53 This book is bound in parchment.  
54 Parliament will meet next month.  
55 Prudence and perseverance are necessary to attain our  
ends.  
56 I am pretty well in health.  
57 Poverty is no crime.  
58 Gold and platinum are the heaviest of metals.  
59 Have you had yourself weighed?  
60 Lend me your pencil case.
- 

- 61 I have put a bank note in my pocket book.  
62 Cleanliness is in the number of social virtues.  
63 Are you not sometimes mistaken?  
64 They have quarrelled with each other.  
65 Let us always conform to regulations.  
66 Modesty enhances the merit of talent.  
67 I do not like to hear the hissing of serpents.  
68 Dress yourself with simplicity, but with elegance.  
69 I shall speak, thou shalt speak, he shall speak, we shall  
speak, you shall speak, they shall speak.  
70 We would sing a song, and you should sing another.
- 

- 71 To live in slavery is to live in abasement.  
72 Do not forget to renew your subscription.  
73 From the instant of our birth we are marching towards  
our tomb.  
74 Let us not buy pleasure at the expense of virtue.  
75 Have you finished your task?

- 76 La recherche du bonheur | est la pierre d'achoppement du genre humain.  
 77 Ceux qui passent leur temps=activement | nē s'ennuient jamais.  
 78 Sachons résister | aux=agaceries | de la trompeuse fortune.  
 79 Quand vous viendrez nous voir | amenez nous vos=enfants.  
 80 Les neiges=amoncelées | sur les hautes montagnes | forment d' éternels glaciers.
- 

- 81 Pour bien jouir | il faut savoir sē modérer | dans ses=amusements.  
 82 Comment=appelez-vous cela.  
 83 L'homme lē plus modeste | nē saurait=être insensible | aux=applaudissements.  
 84 J'ai écouté votre récit | avec beaucoup d'attendrissement.  
 85 Recevez=attentivement | les conseils de vos parents.  
 86 Les paresseux | passent=leur temps | à baguenauder.  
 87 Lē paon, | lē canard, | et lē dindon, | sont des=oiseaux de basse-cour.  
 88 L'homme vraiment religieux | déteste la bigoterie.  
 89 La Betterave | est très cultivée en France.  
 90 Envoyez-vous votre linge | à la blanchisserie ?
- 

- 91 Lē sol de la Sicile | est sujet=à de grands bouleversements.  
 92 Les soldats | sē sont comportés bravement.  
 93 La broderie | est pour les femmes | un = agréable passe-temps.  
 94 La vanité | cède facilement | aux séductions de la cajolerie.  
 95 Lē vieillard aveugle | a besoin d'un=appui | pour guider ses pas chancelans.  
 96 Lē siècle actuel | a vu de grands changements.  
 97 Lē chardonneret | voltige de chardons = en chardons.  
 98 La charlatanerie | vit=au dépens | de la sottise | et de l'ignorance.  
 99 Lē chatouillement nous fait rire | involontairement.  
 100 Lē cimetière | est le champ de=l'égalité.

- 76 The search after happiness is the stumbling block of mankind.  
77 Those who spend their time actively are never weary.  
78 Let us resist the enticement of deceitful fortune.  
79 When you come to see us bring your children with you.  
80 Snows accumulated on high mountains form eternal  
*glaciers.*
- 

- 81 To enjoy ourselves well we must be moderate in our amusements.  
82 How do you call that?  
83 The most modest man cannot be insensible to applause.  
84 I have listened to your narrative with compassion.  
85 Receive attentively the advice of your relations.  
86 Idlers trifle their time away.  
87 The peacock, the duck, and the turkey, are poultry-yard birds  
88 A truly religious man detests bigotry.  
89 Beetroots are much cultivated in France.  
90 Do you send your linen to the bleaching ground?
- 

- 91 The soil of Sicily is subject to great commotions.  
92 The soldiers have behaved bravely.  
93 Embroidery is for ladies an agreeable pastime.  
94 Vanity yields easily to cajolery.  
95 The blind old man wants a protector to guide his unsteady steps.  
96 The present century has witnessed great changes.  
97 The goldfinch flutters about from thistles to thistles.  
98 Quackery lives at the expense of folly and ignorance.  
99 Tickling makes us laugh involuntarily.  
100 A cemetery is a field of equality.

- 101 Cē=quē l'on conçoit bien | s'ēnonce clairēment (Boileau).  
 102 La mēthode | dans le classement des=idēes | est le  
       premier pas vers l'art d'ēcrire.  
 103 Quand vous rendez=un service | nē le faites point condi-  
       tionnellement.  
 104 Jē parle consciencieusement.  
 105 A-t-il obtenu | votre consentement.  
 106 Lē peuple anglais | est gouvernē constitutionnellement.  
 107 La rigueur du climat | de la Sibirie | fait congeler lē  
       mercure.  
 108 L'esprit=humain | nē saurait se contenir | dans les  
       limites tracēes par l'imperfection des sens.  
 109 Lē contentement du cōeur | est prēfērable | aux jouissances.  
 110 L'oubli des convenances | conduit | à l'oubli des devoirs.
- 
- 111 Convenir dē ses torts | est le proprē d'un=esprit sincere.  
 112 L'esprit de coterie | exerce une influence pernecieuse |  
       dans la sociētē.  
 113 Les criaileries des=enfants | fatiguent les gens=occupēs.  
 114 L'abus des liqueurs | est dangereux | pour la santē du  
       corps | et de l'esprit.  
 115 Permettez-moi dē dēcacheter cette lettre.  
 116 Nē vous laissez jamais=aller | au dēcouragement.  
 117 Lē dēcroissement des=jours | sē fait=apercēvoir au milieu  
       de l'ētē.  
 118 Nē recēvez point dēdaigneusement | l'hommage lē plus=  
       humble.  
 119 La paix de la conscience | est=un dēdomagement | dans  
       les=infortunes | qu'on n'a point mēritēes.  
 120 La civilisation | ne saurait=avoir | un centre | dēfini-  
       tivement fixē.
- 
- 121 Parlez sans dēguisement.  
 122 Lē dēlassement | est=aussi nēcessaire | quē le travail.  
 123 Un refus dēlicatement=exprimē | blesse moins | qu'une  
       faveur accordēe | de mauvaise grāce.  
 124 Les=hommes mēdiocres | ont souvent des prētensions  
       dēmesurēes.  
 125 L'ēgoiste malheureux | passe sa vie | dans le dēlaisse-  
       ment.

- 101 What we understand well we can express clearly.  
102 Method, in the classification of ideas, is the first step in the art of writing.  
103 When you render a service do not do it conditionally.
- 104 I speak conscientiously.  
105 Has he obtained your consent?  
106 The English nation is governed constitutionally.  
107 The severity of the climate, in Siberia, makes the mercury freeze.  
108 The human mind cannot be contained in the limits traced by the imperfections of the senses.  
109 Satisfaction of heart is preferable to pleasures.  
110 Neglect of propriety leads to neglect of duty.
- 
- 111 To confess one's faults is natural to a sincere mind.  
112 The spirit of coterie exercises a pernicious influence on society.  
113 Noisy children are troublesome to busy people.  
114 The abuse of strong liquors is dangerous for the health of the body and the mind.  
115 Allow me to open this letter?  
116 Do not give way to discouragement.  
117 The shortening of days is perceptible in the middle of the summer.  
118 Do not receive with disdain a homage however humble.
- 119 A clear conscience is a compensation in undeserved misfortunes.  
120 Civilisation cannot have a definitively fixed centre.
- 
- 121 Speak without disguise.  
122 Repose is as necessary as labour.  
123 A denial expressed with delicacy wounds less than a favour granted with a bad grace.  
124 Men of mediocrity have often unbounded pretensions.  
125 The egotist is forsaken in his misfortune.

- 151 *Je l'ai refusé formellement.*  
 152 *Nous vous = avons rencontré fortuitement.*  
 153 *Parlez nous franchement.*  
 154 *Défaites vous | de toute cette friperie.*  
 155 *La plume d'un = auteur | est souvent = un pauvre gagnepain.*  
 156 *Allons voir | la galerie des tableaux.*  
 157 *Ce jeune homme | se distingue par sa galanterie.*  
 158 *Son logement | est = un véritable galetas.*  
 159 *Vous vous = y prenez fort gauchement.*  
 160 *La gaucherie dans les manières | est l'apanage ordinaire  
 | de ceux qui fréquentent peu la société.*
- 

- 161 *Il a beaucoup de gibier | dans sa gibecière.*  
 162 *Les = alluvions | sont le gisement = ordinaire de l'or.*  
 163 *La gloutonnerie | résulte d'un manque de délicatesse |  
 dans les = habitudes | et dans les manières.*  
 164 *La rosée se dépose | en forme de gouttelettes.*  
 165 *Récevez gracieusement vos = inférieurs.*  
 166 *Les moines | vivent grassement.*  
 167 *Né les = offensez pas gratuitement.*  
 168 *La grossièreté dans les manières | témoigne le défaut  
 d'éducation.*  
 169 *Vous vous-êtes tiré | fort = habilement | de = ce mauvais pas.*  
 170 *Il a conduit cette affaire | avec beaucoup d'habileté.*
- 

- 171 *Le crêdule poisson | tombe dans les filets | ou pend = à l'hameçon.*  
 172 *Prononcez les deux t | dans le mot honnêteté.*  
 173 *Les Suisses | font = un grand commerce | d'horlogerie.*  
 174 *Arrêtons nous = à cette hotellerie.*  
 175 *L'invention de l'imprimerie | date de 400 ans.*

- 151 I have refused him absolutely.  
152 We have met you by chance.  
153 Speak to us with sincerity.  
154 Get rid of all these old things.  
155 The pen of an author is often an insufficient instrument  
to procure his livelihood.  
156 Let us go and see the picture gallery.  
157 This young man distinguishes himself by his gallantry.  
158 His lodgings are in complete disorder.  
159 You go about it very awkwardly.  
160 Awkwardness of manners is the usual characteristic of  
those who have little intercourse with good society.
- 

- 161 He has a great deal of game in his bag.  
162 Gold is usually found in beds of sand, gravel, and clay.  
163 Gluttony is the result of the want of delicacy in habits  
and manners.  
164 Dew is deposited in the form of little drops.  
165 Receive courteously your inferiors.  
166 Monks live richly.  
167 Do not offend them gratuitously.  
168 Coarseness of manners shows the want of education.  
  
169 You got out of this trouble very cleverly.  
  
170 He has conducted this affair with great ingenuity.
- 

- 171 The credulous fish falls into the nets or hangs to the  
hook.  
172 You must pronounce the two t's in the word honnêteté.  
173 The Swiss deal largely in watches and clocks.  
174 Let us stop at this hotel.  
175 Printing has been invented 400 years ago.



176 N~~é~~ vous rendez pas coupable | d'une pareille inconvenance.

177 C~~é~~ serait vous conduire indignement.

178 L'infanterie | a souvent l'avantage | sur la cavalerie.

179 Une telle opinion | paraît=insoutenable.

180 Il a défendu sa position | fort ingénieusement.

181 L~~é~~ javelot et la javeline | étaient les = armes | des nations=anciennes.

182 Il s~~e~~ fait = à Paris | un grand commerce | d~~e~~ joaillerie | et de marqueterie.

183 L~~é~~ tribunal | n'a pas=encore | prononcé son jugement.

184 La lâcheté | est plus ridicule qu'odieuse.

185 La légèreté dans les paroles | peut nous=exposer à des r~~é~~grets=amers.

186 Hâtez vous lentement | et sans perdr~~e~~ courage.

187 Les = anciens châteaux | étaient = entourés de fossés | sur lesquels | il y avait = un pont-levis.

188 Napoléon | a commencé sa carrière | comme lieutenant d'artillerie.

189 La maçonnerie de cet=édifice | n'est pas solide.

190 Au lieu d~~e~~ différer votre ouvrage | faites l~~e~~ maintenant.

191 N~~e~~ maintenez pas = une erreur | en dépit du bon sens.

192 C~~é~~ s~~é~~rait vous conduire | fort maladroitement.

193 La France a moins de matelots | que l'Angleterre.

194 Avez-vous=envoyé chercher l~~e~~ médecin.

195 Réprimez d~~e~~ bonne heure | la méchanceté des = enfants.

196 La mesquinerie | est le commencement de l'avarice.

197 La moquerie | est = aussi insupportable | qu~~e~~ la piqu~~e~~re du moucheron.

198 Les âmes simpl~~e~~s = et pures | s'expriment = avec naïveté.

199 Toute mutinerie est dangereuse | sur = un vaisseau isolé.

200 L'oisiveté | est la mère d~~e~~ tous les vices.

- 176 Do not render yourself guilty of such unbecoming behaviour.  
177 It would be shameful conduct.  
178 Infantry has often the advantage over the cavalry.  
179 Such an opinion appears unjustifiable.  
180 He has defended his position very ingeniously.  
181 Short and long javelins were the arms of ancient nations.  
182 There is, in Paris, a great trade of jewellery and inlaid work.  
183 The tribunal has not yet pronounced its judgment.  
184 Cowardice is more ridiculous than odious.  
185 Thoughtlessness in speech may expose us to bitter regrets.  
186 Hasten cautiously and without losing courage.  
187 Formerly, castles were surrounded with moats, upon which there was a drawbridge.  
188 Napoleon began his career as a lieutenant in the artillery.  
189 The masonry of this building is not solid.  
190 Instead of postponing your work do it now.  
191 Do not maintain an error in spite of common sense.  
192 It would be very unskilful conduct.  
193 France has not so many sailors as England.  
194 Have you sent for the doctor?  
195 Subdue early the wickedness in children.  
196 Meanness is the beginning of avarice.  
197 Ridicule is as unbearable as the sting of a gnat.  
198 Simple and pure minds express themselves with candour.  
199 All mutinies are dangerous on board of isolated vessels.  
200 Idleness is the mother of all evil.

- 201 La pédanterie | trouve sa propre punition | dans le ridicule  
dont elle se couvre.  
202 Les = orientaux | aiment = à = se couvrir d'ornements |  
chargés de pierreries.  
203 Les petits = esprits | se prêtent difficilement = à la plaisan-  
terie.  
204 La porcelaine de Sèvres | est très = estimée.  
205 Nous = avons projeté | de faire le voyage de Paris.  
206 Les = impôts | ne doivent point se prélever | sur les  
besoins du pauvre.  
207 Votre ami | vous = a-t-il prévenu | de son prochain  
départ.  
208 Allons faire un tour de promenade.  
209 Le mérite de bien des choses | ne consiste que dans leur  
rareté.  
210 Le rouge-gorge | s'apprivoise aisément.
- 

- 211 La saignée | purifie le sang.  
212 Attendez-moi samedi prochain.  
213 Tout = est sans dessus dessous | dans votre appartement.  
214 Vous lui avez parlé | fort sévèrement.  
215 Je vous = ai fait connaître | sincèrement | ma façon de  
penser.  
216 Souvenez-vous de ce que je vous dis.  
217 Les nations = opprimées | se sont soulevées | pour secouer  
le despotisme | de leurs tyrans.  
218 J'irai tout-de-suite.  
219 Rendons = hommage | à la toute puissance du créateur.  
220 Je crois = avoir = à me plaindre | d'un si injuste traitement.
- 

- 221 J'arrangerai votre affaire.  
222 Tu arrangeras tes = effets.  
223 Il = arrangera ses livres.  
224 Nous = arrangerons vos fleurs.  
225 Vous = arrangerez les papiers.

- 201 Pedantry finds its own punishment in the ridicule with  
which it covers itself.  
202 The orientals like to deck themselves with trinkets  
ornamented with precious stones.  
203 Small wits cannot bear jokes.  
204 Sevres' china is in great repute.  
205 We have been projecting a journey to Paris.  
206 Taxes ought not to be raised on the wants of the poor.  
207 Has your friend informed you of his approaching depar-  
ture?  
208 Let us go and take a walk.  
209 The value of many things consists in their scarcity only.  
210 Robins are easily tamed.
- 

- 211 Sarsaparilla purifies the blood.  
212 You may expect me next Saturday.  
213 Everything is topsy-turvy in your apartment.  
214 You have spoken to him with great severity.  
215 I have told you my mind with sincerity.  
216 Remember what I tell you.  
217 Oppressed nations have risen to shake off the despotism  
of their tyrants.  
218 I will go immediately.  
219 Let us pay homage to the omnipotence of the Creator.  
220 I think I have cause to complain of such unjust treat-  
ment.
- 

- 221 I will arrange your affair.  
222 Thou wilt arrange thy things.  
223 He will arrange his books.  
224 We will arrange your flowers.  
225 You will arrange the papers.

226 Elles = arrangeront les meubles.

227 J<sup>e</sup> chanterais = un cantique.

228 Tu chanterais = une chanson.

229 Elle chanterait = avec vous.

230 Ils chanteraient = après = elle.

---

231 C<sup>e</sup> mendiant | n'a rien dans sa besace.

232 Pourquoi porté-t-il une besace.

233 Vous = allez vite en besogne.

234 On nous-a donné | une mauvaise besogne.

235 C<sup>e</sup> pauvre homme | meurt d<sup>e</sup> faim.

236 Ce n'est pas moi qui vous l'ai dit.

237 Il n<sup>e</sup> sait pas | c<sup>e</sup> qu'il f<sup>e</sup>ra.

238 C'est cependant | c<sup>e</sup> qui lui est = arrivé.

239 Hier cependant | il = était chez lui.

240 Prenez cette c<sup>e</sup>rise — mangez ces cerises.

---

241 Vous vous = êtes trompé d<sup>e</sup> chemin.

242 Les voyageurs r<sup>e</sup>brouss<sup>e</sup>rent ch<sup>e</sup>min.

243 Voilà un<sup>e</sup> haute ch<sup>e</sup>minée.

244 Il y a de la suie dans la ch<sup>e</sup>minée.

245 La blanchisseuse | a rapporté les chemises — une ch<sup>e</sup>mise.

246 Je n'aime pas les chemisettes.

247 M'avez vous repassé une ch<sup>e</sup>misette.


248 Montez-vous souvent = à cheval.

249 J'ai plusieurs ch<sup>e</sup>vaux.

250 Voulez-vous me pr<sup>e</sup>ter votre ch<sup>e</sup>val.

- 226 They will arrange the furniture.  
227 I would sing a canticle.  
228 Thou should sing a song.  
229 She should sing with you.  
230 They would sing after her.
- 

- 231 This beggar has nothing in his scrip.  
232 Why does he carry a scrip ?  
233 You get on quickly with your work.  
234 They have cut out bad work for us.  
235 This poor man is starving.  
236 It is not I who told you so.  
237 He does not know what he will do.  
238 This is, however, what happened to him.  
239 Yesterday he was at home however.  
240 Take this cherry ; eat these cherries.
- 

- 241 You have mistaken your way.  
242 The travellers turned back.  
243 Here is a tall chimney.  
244 There is soot in the chimney.  
245 The laundress has brought back the shirts—a shirt.  
246 I do not like chemisettes.  
247 Have you ironed a chemisette for me ?  
248 Do you often ride on horseback ?  
249 I have several horses.  
250 Will you lend me your horse ?
- 

- 251 Il a des= *idées* toutes *chevaleresques*.  
252 Il a des= *idées* bien *chevaleresques*.  
253 L'ancienne *chevalerie*.  
254 La *chevalerie* | est tombée en désuétude.  
255 Le peintre a mis le tableau | sur son *chevalet*.  
256 Votre *chevalet* | n'est pas=ici.  
257 Un *chevalier*—notre *chevalier*—(ou) notre *chevalier*.  
258 Ils lui ont=arraché les *cheveux*.  
259 Il ne lui resté pas=un seul *chêveu*.  
260 La montre est sous mon *chevet*—sous votre *chêvet*.
- 

- 261 Voici la *cheville*.  
262 Voici une *chêville*.  
263 Je n'ai pas de *plumes*.  
264 J'en manque de *plumes*.  
265 Il se tient debout.  
266 Elle ne veut pas se tenir debout.  
267 En deçà de la Tamise.  
268 Au delà des *montagnes*—par delà.  
269 Vous ne faites que courir deçà, delà.  
270 Faites cela—ne faites pas cela.
- 

- 271 J'irai demain—vous viendrez demain—nous partirons  
demain.  
272 Il faudrait qu'ils=arrivassent demain.  
273 Qu'est-ce que vous demandez ?  
274 Qu'est-ce qu'il demande ?  
275 Où demeure—t-il ?

- 251 He has ideas quite chivalrous.  
252 His ideas are quite chivalrous.  
253 The ancient chivalry.  
254 Chivalry has fallen into disuse.  
255 The painter has put the picture on his easel.  
256 Your easel is not here.  
257 A cavalier—our cavalier.  
258 They have pulled his hair.  
259 He has not a single hair left.  
260 The watch is under my pillow—under your pillow.
- 

- 261 Here is the peg.  
262 Here is a peg.  
263 I have no pens.  
264 I want pens.  
265 He stands up.  
266 She will not stand up.  
267 This side of the Thames.  
268 Beyond the mountains.—Beyond.  
269 You do nothing but run here and there.  
270 Do that.—Do not do that.
- 

- 271 I shall go to-morrow.—You will come to-morrow.  
272 They should come to-morrow.  
273 What do you ask for?  
274 What does he ask for?  
275 Where does he live?



- 276 Il demeure dans la rue du pont.  
277 Une demi-heure.  
278 Une heure et demie.  
279 Depuis quand est-il revenu.  
280 Il est revenu depuis = hier. (hière).
- 

- 281 Vous = avez tout mis sens dessus dessous.  
282 J'en ai mis par dessus | et non par dessous.  
283 D'abord le lièvre | a devancé la tortue.  
284 Mais la tortue | finit par devancer le lièvre.  
285 J'ai été au devant de vous ?  
286 Il faut mettre ceci par devant.  
287 Qu'é deviendrez vous ? — qu'é deviendra-t-il ?  
288 Qu'êtes vous devenu ? or qu'êtes-vous devenu ?  
289 Qu'est-il devenu ? qu'é deviendrait-elle ?  
290 L'étude | nous fait toujours devenir meilleurs.
- 

- 291 Vous = êtes = un mauvais devin.  
292 Consultez un habile devin.  
293 D'évinez ! — vous ne devinez pas — si, j'é devine.  
294 Quelle est votre devise ? Je n'ai pas de devise.  
295 Pas de devise (or pas de devise) n'est pas = une bonne devise.  
296 Nous n' avons pas fini notre devoir.  
297 Il a fini son devoir.  
298 Il a gelé | la nuit dernière.  
299 L'eau est toute gelée.  
300 Aimez-vous la gelée de groseilles ?

- 276 He lives in Bridge-street.  
277 Half an hour.  
278 Half-past one o'clock.  
279 When did he return ?  
280 He came back yesterday.
- 

- 281 You have put everything in disorder.  
282 I have placed it above, and not under.  
283 At first the hare had the lead of the tortoise.  
284 But at last the tortoise outstripped the hare.  
285 I have been to meet you.  
286 This ought to be put before.  
287 What will become of you ?—What will become of him ?  
288 What has become of you ?  
289 What has become of him ?—What would become of her ?  
290 Study always improves us.
- 

- 291 You are a bad guesser.  
292 Consult a clever conjurer.  
293 Guess.—You do not guess.—Yes, I do guess.  
294 What is your motto ?—I have no motto.  
295 No motto is not a good motto.  
  
296 We have not finished our task.  
297 He has finished his task.  
298 It has frozen last night.  
299 The water is quite frozen.  
300 Do you like currant jelly ?

- 301 Cet = homme là | est tout = en *guenilles*.  
 302 Lè plus beau papier | sè fabrique | avec dè sales *guenilles*.  
 303 Une guènon aime sa guènuche—je n'aime, ni la *guènuche* ni la *guènon*.  
 304 Il sè jèta | au mièieu des = ennemis.—il jèta.  
 305 Il faut lè jeter par la fenètre.  
 306 Avez-vous = un jeton ?—j'ai douze jètons.  
 307 Lè boire, | lè manger, | lè dormir, sont naturels à l'homme.  
 308 Il nè faut pas le boire—nè le mangez pas—on ne doit pas le laisser partir.  
 309 J'écrirai sur lè papier—prènez lè—laissez lè—emportez lè—donnez lè.  
 310 Nè prêtez pas le papier—prêtez le moi—donnez le moi | rendez le moi.
- 

- 311 Elle nè sait pas sa leçon.  
 312 C'est = une longue leçon—dites votre leçon.  
 313 Dans le pain sans levain | on ne met = aucune lèvure.  
 314 Les = échelles du levant.

- 315 J'aime à voir lè soleil levant.  
 316 A quelle heure vous levez-vous ?  
 317 Jè désire lever vos doutes.  
 318 Què me dites vous—qu'est ce què vous me dites ?  
 319 Vous devriez mè le dire.  
 320 Mè demandez vous qui je suis ?
- 


- 321 Prènez cèci pour vos menus plaisirs.  
 322 Ces grains de sable sont fort mènus.  
 323 Envoyez chercher le menuisier.  
 324 C'est = un habile menuisier.  
 325 J'aime la menuiserie—une bonne *ménutserie*.

- 301 This man is all in rags.  
302 The finest paper is made from dirty rags.  
303 The monkey likes her young one.—I like neither the  
    monkey nor her young one.  
304 He threw himself in the midst of the enemy.  
305 You must throw it out of the window.  
306 Have you a counter?—I have twelve counters.  
307 Drinking, eating, and sleeping, are natural to man:  
  
308 You must not drink it.—Do not eat it.—One ought not  
    to let him go.  
309 I shall write on the paper.—Lend it.—Leave it.—Take it  
    away.—Give it.  
310 Do not take the paper.—Lend it to me.—Give it to me.  
    Return it to me.  

---

  
311 She does not know her lesson.—I know my lesson.  
312 It is a long lesson.—Say your lesson.  
313 No yeast is put in unleavened bread.  
314 The trading towns on the Mediterranean Sea towards  
    the Levant.  
315 I like to see the sun rise.  
316 At what o'clock do you get up?  
317 I wish to dispel your doubts.  
318 What is it that you tell me?  
319 You ought to tell it to me.  
320 Do you ask me who I am?  

---

  
321 Take this as pocket money.  
322 These grains of sand are very small.  
323 Send for the joiner.  
324 He is a skilful joiner.  
325 I like joiner's work.—Good joiner's work.
- 

326 J*é ne parl*é pas—tu ne parl*es* pas—il n*é parl*é pas—n*ous =*  
ne parlons pas—vous ne parlez pas—ils n*é parl*ent  
pas. (So all verbs beginning with a consonant, con-  
jugated negatively through all their tenses.)

327 Cette pomme est mal p*êl*ée.

328 Voulez-vous m*e la p*eler.

329 Voilà une belle p*êl*isse.

330 Apportez-moi ma p*êl*isse.

331 Mettez cette épingle | sur la p*êl*otte.

332 Où est votre p*êl*otte ?

333 Marchons sur la p*êl*ouse.

334 La vue s*é repose agréabl*ément | sur une belle p*êl*ouse.

335 Voici une orange, n*é mangez pas la p*elure.

336 Je n'aime pas cette mauvaise p*êl*ure.

337 Un petit garçon—une p*êt*ite fille.

338 Qu*é demandez-vous ?—il n*é parle qu*é de son m*érite.

339 J*é ne crois pas que* vous réussissiez.

340 Pr*enez-l*é—donnez-le moi—rendez-l*é—rendez-le* moi.

341 Une qu*ê*nouille.

342 L*é royaume d*e France | n*é peut pas | tomber en que-*  
nouille.

343 Sa maison est tombée, il faudra la rebâtir.

344 Croyez-vous qu'il la fasse rebâtir.

345 La troupe rébelle | s*é dispersa | à son =* approche.

346 Il s*é rebelle contr*é son maître.

347 La bal le n'a pas rebondi.

348 Il faut la faire rebondir.

349 L*é rebord d*e la fenêtre.

350 Faites reborder votre gilet.

326 I do not speak.—Thou doest not speak.—He does not speak.—We do not speak.—You do not speak.—They do not speak.

327 This apple is not well peeled.

328 Will you peel it for me?

329 This is a handsome pelisse.

330 Bring me my pelisse.

---

331 Put this pin on the pincushion.

332 Where is your pincushion?

333 Let us walk out on the grass plot.

334 The eye rests agreeably on a fine grass plot.

335 Here is an orange, do not eat the peel.

336 I do not like this bad peeling.

337 A little boy.—A little girl.

338 What do you ask for?—He speaks of nothing but of his own merit.

339 I do not believe that you will succeed.

340 Take it.—Give it to me.—Return it.—Return it to me.

---

341 A distaff.

342 The kingdom of France never devolves to females.

343 His house has fallen down, it must be rebuilt.

344 Do you think he will have it rebuilt?

345 The troupe of rebels dispersed on his approach.

346 He rebels against his master.

347 The ball did not rebound.

348 You must make it rebound.

349 The edge of the window.

350 Have a new border put on your waistcoat.

- 351 On = a fait rebouillir la viande.  
 352 Faites rebouillir la viande.  
 353 Vous avez rebroussé chemin.  
 354 Sans vouloir rebrousser chemin.  
 355 C'est une injustice rebutante.  
 356 J'en ne me suis pas rebuté.  
 357 Il recachetera la lettre.  
 358 Il n'en faut pas la recacheter.  
 359 J'ai reçu votre lettre—j'en ne l'ai pas reçue.  
 360 Vous la recevrez demain.
- 

- 361 C'est une femme recherchée | dans le monde.  
 362 Il est très recherché | dans ses manières.  
 363 Tous les = hommes | vont = à la recherche du bonheur.  
 364 Elle recula de frayeur.  
 365 Vous ne m'en ferez pas reculer.  
 366 Voulez-vous reconduire cette dame.  
 367 Le domestique reconduira la voiture—nous = avons reconduit les = enfants.  
 368 La reconnaissance | est = une vertu sociale.  
 369 Elle reconnaîtra vos services.  
 370 J'ai recours à votre obligeance.
- 

- 371 Il recourra | à ses = amis.  
 372 Donnez nous = un reçu.  
 373 J'en ai été mal reçu.  
 374 J'en recueille—tu recueille—il recueille—nous recueillons—  
 vous recueillez—ils recueillent.  
 375 J'en recevrai—tu recevras—il recevra—nous recevrons—  
 vous recevrez—ils recevront.

- 351 The meat has been boiled over again.  
352 Has the meat boiled over again.  
353 You have turned back.  
354 Without wishing to turn back.  
355 It is an outrageous injustice.  
356 I have not been disheartened.  
357 He will seal the letter again.  
358 It must not be resealed.  
359 I have received your letter.—I have not received it.  
360 You will receive it to-morrow.
- 

- 361 She is a lady whose society is much sought for.  
362 He is very refined in his manners.  
363 All men are seeking after happiness.  
364 She drew back with fear.  
365 You will not make me draw back.  
366 Will you escort this lady home?  
367 The servant will take back the carriage.—We have taken  
the children back.  
368 Gratitude is a social virtue.  
369 She will reward your services.  
370 I have recourse to your kindness.
- 

- 371 He will apply to his friends.  
372 Give a receipt.  
373 I have been ill received.  
374 I gather.—Thou gatherest.—He gathers.—We gather.—  
You gather.—They gather.  
375 I will gather.—Thou shalt gather.—He will gather.—We  
will gather.—You will gather.—They will gather.



- 376 L'invention de l'écriture se perd dans la nuit des temps  
les plus reculés.  
377 Elle rédoit dix shellings.  
378 Il marche à reculons.  
379 De combien vous suis-je rédevable?  
380 Vous mē redēvez cent francs.
- 

- 381 Mettez votre rēdingotte.  
382 Apportez-moi ma redingotte.  
383 Je vous l'ai redit plusieurs fois.  
384 Elle rēdit toujours la même chose.  
385 Jē redoute lē retour dē l'hiver. (ivère).  
386 Les soldats ont = élevé une rēdoute.  
387 Nous devons rēdresser nos torts.  
388 Vous les redresserez.  
389 Il rēdressera les siens.  
390 Lē flux et lē reflux de la mer.
- 

- 391 L'eau est trop chaude | laissez la rēfroirir.  
392 Faites rēfroirir lē vin.  
393 Lē temps est rēfroirir.  
394 Il est pénible | d'éprouver un refus.  
395 Il rēfusera votre demande.  
396 Vous m'avez refusé.  
397 Je vous condamne à regret.  
398 Elle rēgrette | dētre = obligée de vous refuser.  
399 Lē rejet de sa demande | lui a été très sensible.

- 400 Pour rējeter sa demande | il avait de bonnes raisons.

- 376 The invention of writing is lost in the darkness of the remotest times.  
377 She is still indebted ten shillings.  
378 He walks backward.  
379 How much am I still indebted to you?  
380 You owe me still one hundred francs.
- 

- 381 Put on your great coat.  
382 Bring me my great coat.  
383 I have told you so over and over again.  
384 She repeats the same thing over and over again.  
385 I dread the return of the winter.  
386 The soldiers have raised a redoubt.  
387 We ought to correct our faults.  
388 You will correct them.  
389 He will correct his own.  
390 The ebb and the flow of the sea.
- 

- 391 The water is too hot, let it cool.  
392 Put the wine to cool.  
393 The weather has become colder.  
394 It is painful to suffer a refusal.  
395 He will refuse your demand.  
396 You have refused me.  
397 It is with regret that I condemn you.  
398 She regrets being obliged to refuse you.  
399 The rejection of his demand has been very painful to his feelings.  
400 There were good reasons for him to reject his demand.

- 401 Irez-vous la rejoindre ?—elle rejoindra ses = amis.  
402 Je vous rejoindrai | dans l'instant.  
403 Nous travaillons sans relâche.  
404 L'injustice | relâche les liens | du corps social.  
405 Nè relèvez pas | les = erreurs des = autres.  
406 Rêlevez vous.  
407 Voici un beau bas relief.  
408 Faites rêlier vos livres.—ils sont mal rêliés.  
409 Ils sont très bien rêliés.  
410 Envoyez les chez lê relieur.
- 

- 411 L'univers rêligieux.  
412 La religion nous commande | d'aimer notre prochain |  
comme nous mêmes.  
413 Tout ce qui reluit | n'est pas = or.  
414 Les = étoiles | rêluisent = au milieu = de l'azur des cieux.  
415 Quelles rêmarques avez vous faites.  
416 Je n'ai point fait de remarques.  
417 Lê remède | est pire què le mal.  
418 La patience | rêmédie à bien des maux.  
419 Rêcêvez mes vifs rêmerciements.  
420 Je vous fais bien mes rêmerciements.
- 

- 421 Lê remords | est la première punition du crime.  
422 Lê crime | laisse d'éternels rêmords.  
423 Il nè faut pas remuer la table.  
424 Elle rêmue la table | à chaque instant.  
425 Lê renard | sort de son terrier.

- 401 Will you rejoin her.—She will rejoin her friends.  
402 I will rejoin you in an instant.  
403 We work without relaxation.  
404 Injustice loosens the bonds of society.  
405 Do not expose the errors of others.  
406 Get up again.  
407 Here is a fine basso-relievo.  
408 Have your books bound.—They are badly bound.  
409 They are very well bound.  
410 Send them to the bookbinder.
- 

- 411 "The Religious Universe."  
412 Religion commands us to love our neighbours as we do  
ourselves.  
413 All is not gold that glitters.  
414 The stars shine in the blue vault of heaven.  
415 What remarks have you made.  
416 I made no remark.  
417 The remedy is worse than the disease.  
418 Patience is a remedy for many evils.  
419 Receive my warmest thanks.  
420 I return you my best thanks.
- 

- 421 Remorse is the first punishment of crime.  
422 Crime leaves eternal remorse.  
423 You must not shake the table.  
424 She is continually shaking the table.  
425 The fox goes out of his burrow.

- 426 Maitrē rēnard | s'empara du fromage.  
427 Rien de plus flatteur | qu'unē haute renommēe.  
428 L'éclat de la renommēe | n' ajoutē rien au mērite.  
429 Jē renonce à mes prétensions.  
430 Elle renonce à vous persuader.
- 

- 431 On = est sujet = à s'endormir | après lē rēpas.  
432 Lē meilleur rēpas | est cēlui que l'appētīt assaisonne.  
433 A quelle heure | prēnez-vous vos repas?  
434 Dieu seul | peut lire | dans les rēplis du cœur.  
435 Après = avoir créé le monde | l'éternel rentra dans lē  
      repos.  
436 Nous ne troublerons pas leur rēpos.  
437 Jē lui ai souvent | reproché ses torts.  
438 Vous lui avez = adressé | d' inutiles rēproches.  
439 J'ai fait droit = à sa requête.  
440 C'est = une rēquête fort = inconsidérée.
- 

- 441 Lē ressort de ma montre est cassé.  
442 Il ressort à tous les = expédients.  
443 Jē suis = absolument sans ressource.  
444 Lē mensonge | est = une mauvaise ressource.  
445 La vengeance | rētardē ses coups | pour frapper plus  
      sûrement.  
446 Je vous = écrirai sans retard.  
447 J'ai retēnu une place.  
448 Elle rētiendra ma place.  
449 Nous nous sommes rētirés.  
450 Rētirez vous—nous nous retirons,

- 426 Master fox took possession of the cheese.  
427 Nothing is more flattering than great fame.  
428 The brilliancy of fame adds nothing to merit.  
429 I give up my pretensions.  
430 She gives up the idea of persuading you.
- 

- 431 One is liable to fall asleep after dinner.  
432 The best repast is that which is seasoned by appetite:  
433 At what hour do you take your repast?  
434 God alone can read into the recesses of the heart.  
435 After having created the world, the Almighty changed the  
time of energy for the hour of repose.  
436 We will not disturb their rest.  
437 I have often reproached him with his fault.  
438 You have reproached him uselessly.  
439 I have acceded to his request.  
440 It is a very inconsiderate request.
- 

- 441 The spring of my watch is broken.  
442 He has recourse to all expedients.  
443 I am absolutely without resource.  
444 Falsehood is a bad resource.  
445 Vengeance delays its blows in order to strike more surely.  
446 I will write to you without delay.  
447 I have secured a place.  
448 She will secure a place for me.  
449 We have retired.  
450 Retire.—We are going.

- 451 A mon retour | j<sup>e</sup> viendrai vous voir,  
452 Il r<sup>e</sup>tournera bientôt.  
453 Quand est-ce qu<sup>e</sup> vous reviendrez ?  
454 Elle r<sup>e</sup>viendra demain.  
455 Au revoir monsieur.  
456 Je viendrai | pour r<sup>e</sup>voir votre ouvrage.  
457 Irez-vous = à la revue ?  
458 Il s<sup>e</sup> dépêchera—la foule s<sup>e</sup> précipite.  
459 L'imagination se perd—les loups se déchirent.  
460 C<sup>e</sup> sera une très belle r<sup>e</sup>vue.
- 

- 461 Je suis = arrivé le second.  
462 Il s<sup>e</sup>condera vos efforts.  
463 J<sup>e</sup> m<sup>e</sup> suis = empressé | d<sup>e</sup> vous s<sup>e</sup>courir.  
464 Nous = implorons votre s<sup>e</sup>cours. Mon s<sup>e</sup>cours !  
465 Cette m<sup>e</sup>sure | a produit = une violente s<sup>e</sup>cousse | parmi  
la population.  
466 La s<sup>e</sup>cousse a été passagère.  
467 J<sup>e</sup> garderai mon secret.  
468 Nous tenons cette affaire s<sup>e</sup>crète.  
469 Ferez-vous cela ?—c'est selon,  
470 Ils jugèrent s<sup>e</sup>lon les = apparences.
- 

- 471 La saison des s<sup>e</sup>mailles est = arrivée.  
472 Nous = avons fait d<sup>e</sup> grandes s<sup>e</sup>mailles.  
473 La s<sup>e</sup>maine dernière.  
474 La dernière s<sup>e</sup>maine d<sup>e</sup> l'année.  
475 Je lui ai fait = une s<sup>e</sup>monce.

- 451 On my return I will come and see you.  
452 He will return soon.  
453 When will you return ?  
454 She will come back to-morrow.  
455 Good bye, sir.  
456 I will come to see your work again.  
457 Will you go to the review.  
458 He will make haste.—The crowd rushes on.  
459 Imagination loses itself.—Wolves tear each other.  
460 It will be a very fine review.
- 

- 461 I have arrived the second.  
462 He will second your efforts.  
463 I have hastened to assist you.  
464 We beseech your assistance.—My assistance !  
465 This measure has produced a great disturbance amongst  
the population.  
466 The disturbance has not been lasting.  
467 I will keep my secret.  
468 We keep this transaction secret.  
469 Will you do this ?—I do not know.  
470 They judged from appearances.
- 

- 471 The sowing-time has come.  
472 We have sown a large extent of ground.  
473 Last week.  
474 The last week in the year.  
475 I have remonstrated with him.



- 476 Ma *semonce* | n'a produit = aucun = effet.  
477 J<sup>e</sup> *s<sup>erai</sup>*—tu *s<sup>eras</sup>*—il *s<sup>era</sup>*—nous *s<sup>erons</sup>*—vous *s<sup>erez</sup>*—ils  
s<sup>eront</sup>—je *s<sup>erais</sup>*—tu *s<sup>erais</sup>*—il *serait*—nous *s<sup>erions</sup>*—  
vous *s<sup>eriez</sup>*—ils *s<sup>eraient</sup>*.  
478 Voici un fort joli *serin*.  
479 Vous = avez quatre *s<sup>erins</sup>*.  
480 Une *s<sup>erinet</sup>*te—la *serinette*.
- 

- 481 J<sup>e</sup> *ne* t<sup>e</sup> le pardonnerai jamais.  
482 Est ce qu<sup>e</sup> tu te f<sup>â</sup>cherais ?  
483 Qui *est* ce qui te bl<sup>â</sup>me.  
484 Nous *tenons* = à nos = opinions—vous n'y tenez pas.  
485 Elle t<sup>en</sup>ait = à ses = opinions.  
486 Une *étoffe d<sup>e</sup> velours*.  
487 Une *fou*rrure *veloutée*.  
488 La *vipère est venimeuse*.  
489 C'est = une *vipère v<sup>en</sup>imeuse*.  
490 L<sup>e</sup> *venin* du serpent—un *sub*tile *v<sup>en</sup>in*.
- 

- 491 Vous = êtes *v<sup>en</sup>ue* nous voir.  
492 J<sup>e</sup> suis *venue* vous voir.  
493 Ma montr<sup>e</sup> *r<sup>et</sup>arde*—elle *r<sup>et</sup>arde*—elle n<sup>e</sup> *r<sup>et</sup>ard<sup>e</sup>* pas.  
494 Une *coupl<sup>e</sup> d<sup>e</sup> perdrix*.  
495 L<sup>e</sup> *maitr<sup>e</sup>* du palais.  
496 Il faut *êtr<sup>e</sup> prudent*.  
497 La *nacr<sup>e</sup> d<sup>e</sup> perle*.  
498 De la *poudr<sup>e</sup> fraiche*.  
499 Une *insult<sup>e</sup> gratuite*.  
500 Je n'*ajout<sup>e</sup>* rien.

**FIN.**

- 476 My remonstrations have had no effect.  
477 I shall be.—Thou shalt be.—He shall be.—We shall be.—  
    You shall be.—They shall be.—I should be.—Thou  
    should'st be.—He should be.—We should be.—You  
    should be.—They should be.  
478 Here is a very pretty canary.  
479 You have four canaries.  
480 A bird organ.—The bird organ.
- 

- 481 I will never pardon you for it.  
482 Would you be cross?  
483 Who blames you?  
484 We adhere to our opinion.—You care nothing about it.  
485 She adhered to her opinion.  
486 Some velvet.  
487 A velvety fur.  
488 Vipers are venomous.  
489 It is a venomous viper.  
490 The venom of the serpent.—A subtle venom.
- 

- 491 You have come to see us?  
492 I have come to see you.  
493 My watch goes slow.—It goes slow.—It does not go slow.  
494 A brace of partridges.  
495 The master of the palace.  
496 We must be prudent.  
497 The mother of pearl.  
498 Fresh powder.  
499 A gratuitous insult.  
500 I add nothing.

THE END.

## ERRATA.

Page 22—§ XXIV—instead of "that the *x*," read "that the *z*."

Page 61—§ LVII—in the fifth line of the title, page 61, instead of "*first*," read "*second*."

Page 82—30th line, instead of "investigations," read "analyses."

Page 93—to the list of words beginning with three consonants, at the bottom of the page, add,

Spl..... S.

The word "splendeur," with its two derivatives, "splendide" and "splendement," having been forgotten in the enumeration.

Page 94—line 13th—instead of "32," read "33;" and line 15th, after "an R," add, "or an L."

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